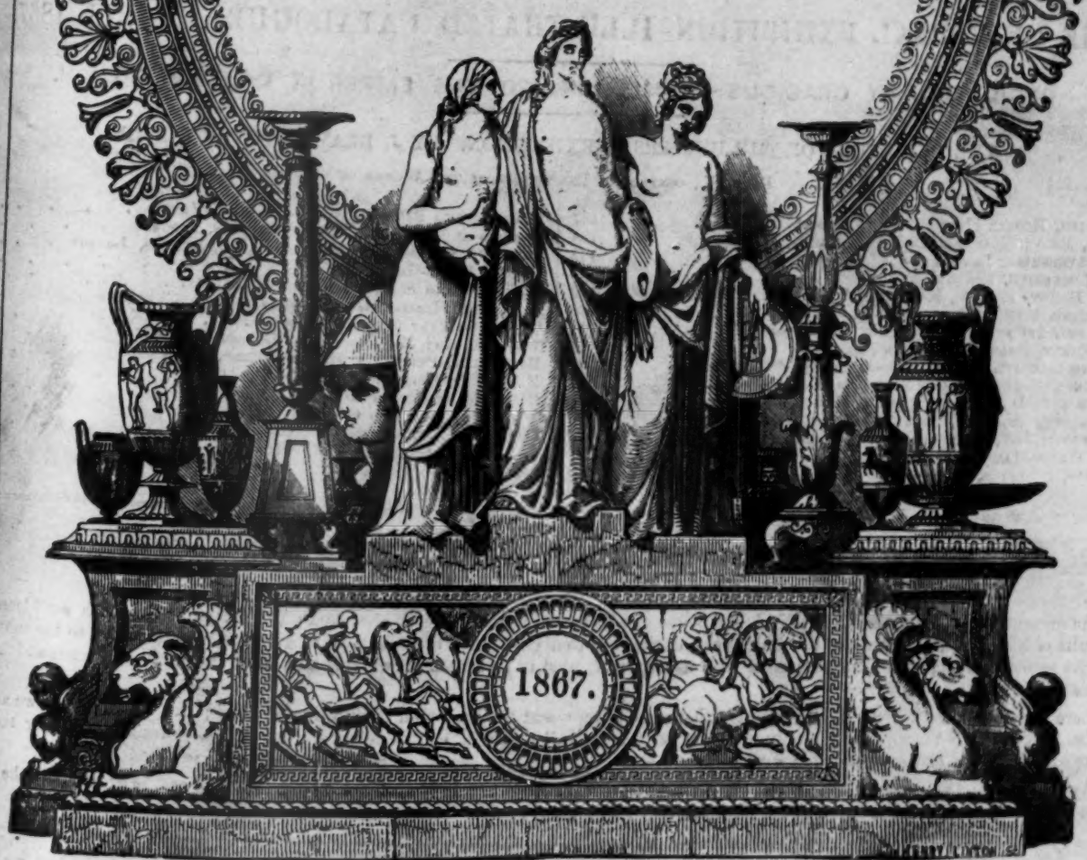
PART IX. PARIS UNIVERSAL EXHIBITION.

No. LXXII.—New Series.] [Price Half-a-Crown.

DECEMBER.

THE ART-JOURNAL.



VIRTUE & CO., 26, IVY LANE, LONDON.

NEW YORK: VIRTUE, YORSTON & CO. PARIS: A. XAVIER, 29, RUE DE LA BANQUE. LEIPZIG: F. A. BROCKHAUS.

ROTTERDAM: J. G. ROBBERS. CALCUTTA: GEO. WYMAN & CO.

OFFICE OF THE ART-JOURNAL, 16, SOUTHAMPTON STREET, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR SHOULD BE SENT.

VIRTUE AND CO., PRINTERS, CITY ROAD, LONDON.

THE ART-JOURNAL.

THE ILLUSTRATIONS.

1. L'INAMORATA. Engraved by H. Bourne, from the Picture by H. O'Neil, A.R.A., in the Collection of Josiah Evans, Esq., St. Helen's.
2. THE BROOK. Engraved by A. Willmore, from the Picture by J. C. Hook, R.A., in the Collection of Charles Prater, Esq., Notting Hill.

	PAGE
1. Historic Devices and Badges. Part IV. By Mrs. Bury Palliser. *Illustrated*	261
2. Winter Exhibition at the French Gallery	265
3. Art in Continental States	266
4. L'Inamorata. The Picture by H. O'Neil, A.R.A.	266
5. Paris International Exhibition. No. 7. Spanish, Portuguese, and Greek Pictures	267
6. Mr. Tooth's Picture Gallery	268
7. Dudley Gallery: Exhibition	269
8. Buchanan's Poems. *Illustrated*	270
9. Poetry of Robert Burns. *Illustrated*	271
10. The National Gallery	271
11. The Brook. The Picture by J. C. Hook, R.A.	272
12. Art in Scotland, Ireland, and the Provinces	272
13. Notabilia of the Universal Exhibition	273
14. Minor Topics of the Month	275
15. Reviews	276

THE UNIVERSAL EXHIBITION ILLUSTRATED CATALOGUE. PARIS, 1867.

DEDICATED, BY GRACIOUS PERMISSION, TO THE EMPEROR OF THE FRENCH.

THE FURNITURE OF THE UNIVERSAL EXHIBITION. BY J. BEAVINGTON ATKINSON.

Part IX., containing Engravings of the Works of

	PAGE
Hollenbach, Bronze Manufacturer, Vienna	197
Lobmeyr, Bronze Manufacturer, Vienna	198
Neal, Silversmith, London	198
Chubb, Locksmith, London	199
Tayler, Harry, and Co., Kamptulicon Manufacturers, London	199
Barbedienne, Bronze Manufacturer, Paris	200
Society of Arts and Manufactures, Copenhagen, Piano	201
Graux-Marly, Bronze Manufacturer, Paris	202
Steel and Garland, Stove Manufacturers, Sheffield	202
H. Emanuel, Goldsmith and Jeweller, London	203
Whytock and Co., Cabinet-Makers, Edinburgh	204
Schlossmacher and Co, Bronze Manufacturers, Paris	205
J. Cockshoot, Jun., Carriage Builder, Manchester	206
Lamb, Cabinet-Maker, Manchester	206
G. Zamolo, Sculptor, Venice	207
Fratelli and Besarel, Wood-Carvers, Venice	207
Requile and Pecqueur, Iron-Workers, Liege	208
Copeland and Sons, Porcelain Manufacturers, London	209
Gajani, Wood-Carver, Florence	210
M. Ward and Sons, Bookbinders, Belfast	210
T. Marsh, Mirror, London	210
Grohé, Cabinet Maker, Paris	211
Treloar, Mat Manufacturer, London	211
Beurdeley, Porcelain Manufacturer, Paris	213
Heninger, Cabinet-Maker, Mayence	213
Royal Manufactory of Porcelain, Sèvres	214
Wyatt, Carver and Gilder, London	214
Dyer and Watts, Cabinet-Makers, London	215
J. Richard, Porcelain Manufacturer, Milan	216

DEDICATED, BY SPECIAL PERMISSION, TO H.R.H. THE PRINCE OF WALES.

The present Part of the ART-JOURNAL completes the Twenty-ninth volume of the work; the Editor trusts, with confidence, that the results of his efforts, and those of the Publishers, during the past year, have been such as to give entire satisfaction to the subscribers and to the general public, who have been more than usually interested in its contents: we may add, also, the public of France and the other countries of Europe and of America.

There is no other work issued in any country that aims to represent the Universal Exhibition of 1867; the "Catalogue" we associate with the ART-JOURNAL will be the only record of its "marvels," that will endure to render it practically useful long after the grand "gathering" has been scattered over the world.

We shall continue this task through the greater part of the year 1868. It is needless to say that the cost is great; but the public, by whom our labours have been appreciated, have not failed with its reward.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

The Office of the Editor of the Art-Journal is 16, SOUTHAMPTON STREET, STRAND, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

Covers for the Volumes of the Art-Journal can be had of any Bookseller at Three Shillings each.

☞ *The Proprietors of this Work reserve the right of Translating and Publishing it on the Continent of Europe.*

THE ART-JOURNAL.



LONDON, DECEMBER 1, 1867.

WE trust our Subscribers will sanction a review of the past year, as a source of satisfaction to the Editor and Publishers of the ART-JOURNAL; *and that the* TWENTY-NINTH VOLUME *will be accepted as evidence of an earnest desire to maintain for that Work the high position it has occupied so long.*

During the year 1867 *our attention has been mainly, though not exclusively, directed to a Report of the* UNIVERSAL EXHIBITION *at Paris. We have endeavoured to do justice to the subject; and have, we cannot doubt, succeeded in rendering it a means of education to all classes and orders of Art-manufacturers. It is the only publication that has been issued in any country, by which an effort has been made to represent the many beautiful productions which the great Exhibition of the Works of All Nations contained. France is content with this* ILLUSTRATED CATALOGUE, *and makes no move to produce any of its own. And it has been adopted in several other countries of Europe, and in America. We presume, therefore, to have redeemed the pledge we gave at its commencement:—"to produce a Work of great interest and value, that will, certainly, be accepted as a volume of suggestions, a teacher from the lessons of many master-minds, and an enduring reward to those who labour for renown, as well as for the ordinary recompense that is expected to accompany desert."*

We shall be satisfied only when every leading manufacturer of Europe has been duly represented in this work; and we feel assured that Subscribers will be gratified to learn our intention to continue the "Catalogue" through the greater part of the ensuing year. We shall give, however, not twenty-four, but sixteen pages; following, in that respect, the plan we adopted in 1862-3.

It is needless to say that the cost of this publication has been very great. It is in England alone that such an enterprise could have been undertaken with reasonable assurance of success: the difficulties of procuring materials, chiefly of foreign productions, have been great, although contributors, of all Nations, were fully conscious of the value of the honourable publicity thus obtained. It will be obvious that "no expense has been spared" to render justice to the subject. The Editor believes that in no way will the Work fall short of that excellence which a liberal public has a right to expect.

It will not be supposed that we shall neglect other means of duly representing the Fine Arts and the Arts of Industry and Manufacture; and we trust we may confidently anticipate reliance on our future from experience of our past.

HISTORIC DEVICES AND BADGES.

PART IV.

BY MRS. BURY PALLISER.

ACCOLTI, BERNARDO, of Arezzo, the favourite poet at the court of Urbino, celebrated for his exquisite skill in adapting his verses to the music with which he accompanied them. Hence he was called "*L'unico Aretino.*" Ariosto designates him as—

> "Il gran lume Aretin, l'unico Accolti."
> *Orlando Furioso.*

He was one of the apostolic secretaries of Leo X., and such effect had his talents produced upon the people of Rome, that when it was known that Accolti intended to recite his verses, the shops were shut as for a holiday, he was honoured by a solemn torchlight procession, and attended by a body of Swiss guards. On one occasion Leo X. sent to request he would favour him with a visit: as soon as he made his appearance, the Pope cried out, "Open all the doors, and let in the crowd." His auditors were so delighted, that they exclaimed, "Long live the divine poet, the unparalleled Aretino." But, as Roscoe observes, one circumstance only is wanting to his glory—that his works should have perished with him. Those which have survived him are far inferior to the idea that must be formed of them from the accounts given of their astonishing effects.

Accolti's device was an eagle proving* its young (Fig. 1). Motto, *Sic crede*, "So believe," implying that our faith, like the gaze of the eagle, should be fixed on *one* object; *Unum aspicit*, "It beholds but one."



Fig. 1.

Speaking of the eagle, Pliny tells us:—

"Before that her little ones bee feathered, she will beat and strike them with her wings, and thereby force them to looke full against the sunne beames. Now, if shee see any one of them to winke, or their eies to water at the raies of the sunne, shee turns it with the head forward out of the nest, as a bastard and not right, not none of hers; but bringeth up and cherisheth that, whose eie will abide the light of the sunne, as she looketh directly upon him."—*Book* x. ch. 3.

So Richard, Duke of Gloucester, addresses the young Prince Edward:—

> "Nay, if thou be that princely eagle's bird,
> Show thy descent by gazing at the sun."
> 3 *Henry VI.* Act ii. sc. 1.

And Ariosto styles the eagle—

> "The bird
> That dares with steadfast eyes Apollo's light."
> HOOLE'S *Translation.*

* L'aigle éprouve au soleil les petits de son ayre.

Accolti makes it the subject of a sonnet:*—

> "Benchè simili sieno e degli artigli
> E del capo, e del pello, e de le piume,
> Se manca lor la perfettion del lume,
> Riconoscer non vuol l'aquila i figli.
> Perchè una parte, che non le simigli,
> Fa che non esser sue l'altre presume,
> Magnanima natura, alto costume,
> Degno onde essempio un saggio amante pigli.
> Che la sua donna, sua creder che sia
> Non dè, s'a pensier suoi, s'a desir suoi,
> S'a tutte voglie sue, non l'ha conforme.
> Però non siete in un da me difforme,
> Benchè mi si confaccia il più di voi,
> O nulla, ò ei convien tutta esser mia."

ALBA, FERNANDO ALVARES DE TOLEDO, Duke of (+ 1582), the first general of his age. He gained the battle of Muhlberg, was at Metz with Charles V., and in 1555 was appointed Vicar-General of the House of Austria in Italy. From 1566 to 1575 he was the scourge of the Netherlands, where he left the eternal memory of his cruelties.

At a bull-fight, having to enter the lists after some of the Fonseca family, who bore the stars of their arms as their device,† the Duke of Alba took that of Aurora driving away the stars, with the motto, *Al parecer de l' Alba s' ascondan las estrellas*, "At the appearance of Alba (the dawn) the stars hide themselves."

When, at the bare apprehension of his approach, the Turks fled from the Neapolitan territory, a basilisk‡ was represented driving out serpents, with the motto, *Tu nomine tantum*, "Thou doest as much by thy name alone."

The basilisk, so called from the crest or diadem on his head, was of old celebrated for its death-giving power. Pliny says:—

"We come now to the basiliske, whom all other serpents do flie from and are afraid of; albeit he killeth them with his very breath and smell that passeth from him; yea, and (by report) if he do but set his eye on a man, it is enough to take away his life."—*Book* xxix. ch. 4.

King Henry VI., when he hears of the death of his uncle Humphrey, the good Duke of Gloucester, says to Suffolk—

> "Come, basilisk,
> And kill the innocent gazer with thy sight."
> *King Henry VI.*, 2nd Part, Act iii. sc. 2.

Beaumont and Fletcher also speak of

> "The basilisk's death-doing eye."
> *The Woman-hater.*

On the return of the Duke of Alba from the Netherlands, he took the device of a falcon hooded. Motto, *Vincior ut vici*, "I am bound, after I have conquered." This must refer to his temporary disgrace and banishment to the castle of Uzeda.

ALESSANDRI, ALESSANDRO de', a lawyer of Naples, in the sixteenth century, a man of extensive learning, and member of the Neapolitan Academy, took a serpent stopping its ears. Motto, *Ut prudentia vivam*, "That I may live wisely." As the serpent refuses to hear the voice of the charmer, by laying one ear against the ground and closing the other with her tail, so the wise man imitates the prudence of the reptile, and refuses to listen to the words of malice and slander.

> "What, art thou, like the adder, waxen deaf?
> Be poisonous too."—SHAKSPERE.
>
> "Pleasure and revenge have ears more deaf than adders
> To the voice of any true decision."
> *Troilus and Cressida*, Act ii. sc. 2.
>
> Da me s' asconde, come aspide suole
> Che per star empio il canto udir non vuole."
> *Orlando Furioso*, c. xxxii.
>
> "He flies me now—nor more attends my pain
> Than the deaf adder heeds the charmer's strain."
> HOOLE'S *Translation.*

* And again—
> "Mai non nutrisce il corvo i figli nati,
> Se negra piuma in lor nascer non vede,
> Nè l' aquila, se al sol non son restati,
> I polli suoi, esser suoi figli crede."—ACCOLTI.

† MENESTRIER, *Traité des Tournois.*

‡ An imaginary animal resembling the dragon, but with eagles' legs, head of a cock, barbed tongue, and at the tail terminating in the head of a dragon.

ALVIANO, BARTOLOMEO d', of Orvieto, a brave but unfortunate general. When the league of Cambrai was formed by Louis XII., Maximilian, Ferdinand the Catholic, and Pope Julius II., against Venice, 1508, Alviano commanded the army of the Republic. He was taken prisoner at the battle of Aignadel,* 1509, but liberated when peace was made in 1513 between Venice and France. He was again defeated at Vicenza by Pescara and Prospero Colonna, but, by his timely succour, decided the victory in favour of Francis I. at Marignano, 1515, against the Swiss—the "Bataille des Géants," as it was termed.

Alviano rushed in with a body of cavalry shouting the Venetian war-cry of "Marco," and inspired the French with fresh courage. The recovery of the Milanese was the consequence of this victory.

"Vedete il re Francesco innanzi a tutti,
Che così rompe a' Svizzeri le corna,
Che poco resta a non gli aver distrutti;
Sì che il titolo mai più non gli adorna
Che usurpato s' avran quei villan brutti
Che domator de' principi, e difesa
Si nomeran della Christiana Chiesa."
Orlando Furioso.

"King Francis see with generous ardour burn;
He breaks the Switzer's pride, whose barbarous host
Had swell'd their titles with presuming boast:
And styled themselves by Heaven's high will prepared,
The scourge of princes and the church's guard."
HOOLE'S *Translation.*

Alviano was the great champion of the Orsino family, and he expelled the troops of Pope Alexander VI. and Cæsar Borgia from Viterbo and other cities of the Orsini.

When he took Viterbo and dispersed the Gattesca faction, whom he termed the poison of the city, Alviano caused to be embroidered on his standard a unicorn at a fountain, surrounded by snakes, toads, and other reptiles, and stirring up the water with his horn before he drinks (Fig. 2). Motto, *Venena pello*, "I expel poison," alluding to the property of detecting poison at that period assigned to the horn of the unicorn.* This standard was lost on the fatal day of Vicenza. Marc Antonio da Monte, who carried it, being mortally wounded, kept a piece of it clasped in his arms, which he never loosed from his grasp until he fell dead on the field.

AMBOISE, GEORGES, Cardinal d' (+ 1511), Bishop of Rouen at the age of fourteen, minister and favourite of Louis XII., whom he led into many political errors to further his own designs of obtaining the Papacy. So great was his influence over the mind of his master, that when any difficult question arose, the king would say, "Laissez faire à Georges, il est homme d'aage," implying he had experience to get out of the difficulty, experience being the fruit of age. This saying has passed into a proverb. The cardinal built the Château of Gaillon, which cost, at the present value of money, above £100,000—a perfect specimen

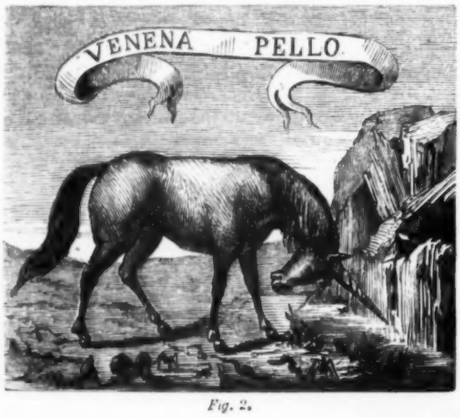


Fig. 2.

of the style of the Renaissance. One of its gateways now stands in the court of the Ecole des Beaux Arts, at Paris.

"Trop aimable Gaillon, ta beauté sans seconde,
Te doit bien mettre au rang des merveilles du monde."

Called the Medicis of France, Amboise may be more fitly compared with Wolsey, his rival in architecture at Hampton Court; and the dying exclamation of Cardinal Amboise will be remembered as long as that of Wolsey, "Oh, frère Jean, que n'ai je été toute ma vie frère Jean!" His motto was, *Pontifices agite et vos reges elicite justa*, "Pontiffs do, and ye kings speak what is right."

His magnificent monument, erected by his nephew, is in the cathedral of Rouen. Eight thousand priests attended his funeral.

"Amboise est à ses piés, ce ministre fidèle,
Qui seul aima la France et fut seul aimé d'elle."
Henriade

* Called also Ghiradada.

"Vedete, dice poi, di genta morta
Coperta in Ghiradada la campagna."
Orlando Furioso, c. XXIII.

"Behold, he cries, what ghastly piles of slain
Are stretch'd on Ghiradada's fatal plain."
HOOLE'S *Translation.*

It was on this occasion Louis XII. called out, "En avant, que ceux qui ont peur se mettent à l'abri derrière moi." Ten thousand men lay dead on the field.

AMBOISE, CHARLES d', Sieur de Chaumont (+ 1510), Marshal of France, Governor of Milan, nephew of the cardinal.

As his first device, he bore the burning mountain, *chaud-mont*, in allusion to his name (Fig. 3). He afterwards changed it to a wild man with a club in his hand (Fig. 4), and the motto, *Mitem animum agresti sub tegmine scabro*, "I preserve a gentle mind under a rough covering;" meaning that although war required him to assume a rough exterior, he yet retained his suavity of manners. This device he bore embroidered upon the pennon of his company.

* The "essai" of unicorn's horn is frequently mentioned in the inventories.

"1391. Un manche d'or d'un essay de lincourne pour attoucher aux viandes de Monseigneur le Dauphin."—(*Comptes Royaux.*)

"1408. Une pièce de licorne à faire essay, à ung bout d'argent."—(*Inv. des Ducs de Bourgogne.*)

"1536. Une touche de licorne, garnie d'or, pour faire essay."—(*Inv. de Charles Quint.*)

"1539. "Charles cinquiéme, empereur, passant en France pour aller en Flandres, luy estant monstré le thrésor de Sainct Denis avec la couronne et ornemens royaux que l'on y garde, quelqu'un luy disant que ceste main estoit taillée d'une pièce de licorne, respondit que de plus convenable matière ne pouvoit estre composée la main de justice, laquelle doit estre nette et sans venin."—FAUCHET, *Antiquitez Françoises.*

"1607. Among some articles of jewellery mortgaged to Queen Elizabeth, and given by James I. to his queen, is "one little cup of unicorn's horn, with a cover of gold, set with two pointed diamonds and three pearls pendent, being in weight 7½ ounces."—*Pell Records.*

He built the princely Château of Meillant* (Nièvre et Cher), the name being a corruption of Milan. The castle is covered with C's interlaced, and the burning mountain with other armorial cognizances of the house of Amboise. It was said at the



Fig. 3.

time, "Milan a fait Meillant, et Châteaubriant a deffait et perdu Milan;" that is, that the gains of Chaumont, when governor, had enabled him to build Mont Meillant, and the faults of Lautrec† had lost Milan.

AMBOISE, ADRIEN, Bishop of Tréguier (+ 1616).

"His device was a hive of bees: motto, *Plus mellis quam fellis*, "More honey than gall;" proper, says Paradin, to a doctor of the honeyed eloquence of St. Ambrose.

ANJOU, RENÉ, Duke of Anjou, and titular king of three kingdoms, was also Duke of Lorraine by right of his wife,‡ and



Fig. 4.

from him the houses of Lorraine and Guise descend.

"Reyner, descended from the royal stem
Of France, the Duke of Anjou, styled King
Of Naples, Sicil, and Jerusalem;
Although in them he had not any thing
But the poor title of a diadem."
DRAYTON, *Miseries of Queen Margaret.*

* It has been termed the Alhambra of Berry.

† Brother of Madame Châteaubriant (Françoise de Foix).

‡ His titles are thus set forth in a poem by Croissant Or, his king-at-arms:—

"De trois puissans royaumes soubs tymbre coronné
Porte en chef en ses armes, le noble Roy René,
Hongrie, et Sicile, Hierusalem aussi,
Ainsi que voir pouvez en cet escrit icy
D'Anjou et Bar en piedz, duchez de grand renom,
Et un roial escu sur le tout d'Arragon."

Which is thus rendered:—

"The three great realms under a crowned crest,
Noble King René bears as chief and best,
Hungary, Sicily, and Jerusalem;
And here you behold the royal stem,
Anjou and Bar, duchies of great renown,
And over all the shield of Arragon."

In "King Henry VI." the Duke of York tauntingly observes to René's daughter, Queen Margaret—

"Thy father bears the type of King of Naples,
Of both the Sicils and Jerusalem;
Yet not so wealthy as an English yeoman."
King Henry VI., 3rd Part, Act i. sc. 4.

Imprisoned by his nephew, René resigned his duchy, and retired to Provence, where, by his paternal rule, the "good King René" is said to have restored the Golden Age:

"On vit par-tout, aux bords de la Durance,
De grands troupeaux de moutons et de bœufs;
Poules alors pondoient de plus gros œufs,
Et l'age d'or existoit en Provence."
Les Vers à soie.

The good King René, hoping that better times would put him in possession of the kingdoms of which he bore the title, took for his device a bullock bearing an escutcheon with his arms (Fig. 5). Motto, *Pas*

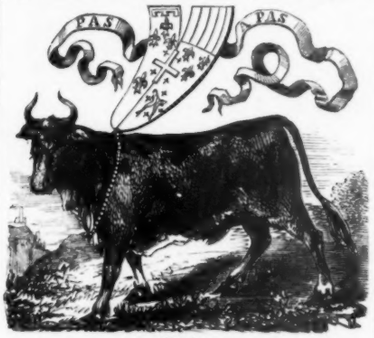


Fig. 5.

à pas, "Step by step;" meaning that though the bullock walks slowly, yet in time, it achieves the end of his journey; and thus he hoped, little by little, to advance his cause and arrive by slow degrees at the object of his ambition.

Having lost his wife, Isabella of Lorraine, to whom he was much attached, he took for device a Turkish bow with the string broken (Fig. 6). Motto, *Arco per lentar*

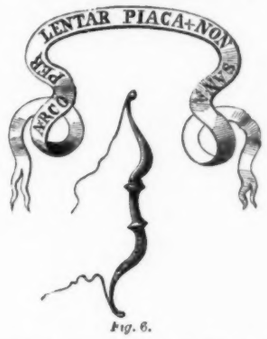


Fig. 6.

piaga non sana, "Unstringing the bow does not heal the wound," wishing to mark that the death of his wife had not effaced the love he bore towards her.

This motto, *Débander l'arc ne guérit pas la playe*, has passed into a proverb in France, and applies also to grief, injuries, and an infinity of evils which time does not efface from the memory.

Another device of King René is a mailed arm issuing from a cloud and holding a sword. Motto, *Toutes pour une.* This was continued by his descendants, and was borne on the banner of his grandson, Duke René II., when he led the advanced guard at the battle of Nancy.*

* Barante, *Histoire des Ducs de Bourgogne.*

One of his *imprese d'amore* was a flaming brazier (Fig. 7), with the motto, *D'ardent désir.*

King René instituted the order of the *Croissant d'or.* The badge, a golden crescent, inscribed with the motto, *Los en croissant;* meaning that we acquire fresh praise—*los*, *louanges*—as we increase in virtue and honour.

In the Museum at South Kensington is a circular Della Robbia work in relief of nearly eleven feet in diameter. Encircled



Fig. 7.

by a massive border are the arms and crest of King René. At the base of the escutcheon is a crescent inscribed with the motto of the order, and on each side a burning brazier (*pot enflammé*), united by a scroll with the words *Dardant Desir.*

This fine specimen of enamelled terracotta formed part of the external decoration of a villa* near Florence. Fig. 7 is taken from it.

Anjou, François de France, Duke of (+ 1584), fifth and youngest son of Henry II. He was first styled Duke of Alençon, by which name he is best known as the suitor of Queen Elizabeth. After her rejection of him, the people of the Low Countries chose him their protector against the tyranny of Spain, and declared him Duke of Brabant. But the indiscretion and evil counsels of his advisers caused the people to rise against him, and he was compelled to retire to France, where he died soon afterwards.

When he went to the Low Countries, he took the device of the rising sun dispersing the mists and clouds (Fig. 8), with the motto,



Fig. 8.

Fovet et discutit, "It nourishes and dissipates;"† implying that he, like the sun, would dispel the clouds of the political horizon, and prove the light and protection of the provinces.

Aquino, Luigi d', Lord of Castiglione (Naples), because his father, in the War of the Barons, had died in the service of his king, and others of his predecessors had also proved their fidelity, took as his device the swan, that never varies in colour, with the motto, *Unius coloris*, "Of one colour," to show the unchanging loyalty of his house.

When the fortunes of the family revived, his son and successor, Don Carlo, took the device of the diver (*mergus*), which, when immersed in the water, rises again. The motto, *Mersa emerget*, "Though sunk it shall rise."

Aragon, Cardinal of.* Repenting of having elected Leo X. as Pope, he took as his device a blank tablet, with a motto, *Melior fortuna notabit*, alluding to the fashion among the Romans of casting every day into an urn stones of different colours, as the person performing the ceremony was fortunate or unfortunate. When the day was lucky and fortune propitious, the stone was white; when unlucky, black.† At the end of the year they computed the balance of the whole.

"A custom was of old, and still remains,
Which life or death by suffrages ordains;
White stones and black within an urn are cast;
The first absolve, but fate is in the last."—Dryden.

Arbusani, Benedetto, Podestà of Padua at the time of the League of Cambray. On



Fig. 9.

a medal he has the device of a bit (Fig. 9), with the motto, *Sustine et abstine*, "Bear and abstain," a maxim comprising, according to Epictetus, every essential to human happiness—support in misfortune and restraint in pleasure.

"If he the bridle should let slacke,
Then every thing would run to wracke."
T. Heywood, *Hierarchie of Angeles*, 1635.

"Temperance," says Burton, in his "Anatomy of Melancholy," "is a bridle of gold." And the bridle is a favourite image of restraint in Scripture: "I will put my bridle in thy lips;" "I will keep my mouth with a bridle;" and again, "Whose mouth must be held in with bit and bridle;" and many others.

Aubigny, Robert, or Eberard Stuart,‡ Sieur d'Aubigny,§ Marshal of France, was

* Villa Pantiatici-Ximenes.

† "Bronze Gilt Medal; François Duc d'Anjou (1554—84). *Obverse*, bust to the right. *Reverse*, the sun rising from the sea, and dispersing clouds.—Diam. 1¼ in."—*South Kensington Museum.*

* "Ludovico, son of Don Henry, natural brother of Alfonso II., King of Naples. He distinguished himself in the wars which devastated Naples, and is celebrated by Sanazzaro and all the academicians of Naples, where he lived to an advanced age."—Roscoe.

† *Creta an carbone notandum*, "Whether it be marked with chalk or charcoal."

"Let a white stone of pure unsullied ray
Record, Macrinus, this thy natal day."
Persius, *Sat.* ii. 3.
(*Sir W. Drummond's Translation.*)

‡ Styled by Italian writers, "Everardo Estuardo Scozzese, persopra nomedetto Monsignore di Obegni."—Summonte, *Istoria di Napoli.*

§ "Aubigny is on the Cher, forty leagues south of Paris. Sir John Stuart was created Lord of Aubigny by Charles VII., for whom he had performed high service in expelling the English invaders from France. He was slain at Orleans in 1429, when supporting the banner of the Maid, raising his battle-cry of 'Avant Darnley! Jamais d'arrière

one of the most experienced commanders in the service of Charles VIII., and of Louis XII. He defeated Gonsalvo, of Cordova, at Seminara, took Capua, and was himself repulsed at the second battle of Seminara by Antonio de Leva.

As a relative of James IV., he bore the red lion of Scotland on a field argent, which he caused to be *semé* of buckles,* signifying that he was the means of holding united the Kings of Scotland and France against England. He had this device on his surcoat; standards with the motto, *Distantia jungit*, "It unites the distant."

AUGUSTUS CÆSAR, Emperor of Rome. Augustus was born under the sign of Capricorn,† and he fought the battle of Actium the day of the calends of August, when the sun enters that sign; he therefore held it in such estimation that he placed upon his medals the celestial goat, represented with the globe between its feet, the helm and cornucopia (Fig. 10).



Fig. 10.

This same device, as before mentioned, was used by the Grand Duke of Tuscany, Cosmo di Medici; and it was likewise assumed by the Emperor of Germany, Rodolph II., with the motto, *Fulget Cæsaris astrum*, "The star of Cæsar shines."

A butterfly over a crab (Fig. 11) was



Fig. 11.

another of the emblems of the Emperor Augustus, with the motto, *Festina lente*,‡ "Hasten slowly;" meaning that the medium between extremes of caution and rashness should be pursued by every good prince. Do not let impetuosity lead you into imprudence: avoid equally the extremes of tardiness and precipitation. "Le meilleur chemin est celui du milieu."

This device, with the motto, *Mature*, is also assigned to the Emperor Vespasian.

Augustus used the sphinx (Fig. 12), "maid's face, bird's wings, and lion's paws," as his seal, implying thereby that the secret intentions of a prince should not be divulged.

When Augustus was in Asia, he authorised Agrippa and Mecænas, who administered affairs during his absence, to open and read the letters he addressed to the Senate before any one else; and for this purpose he gave them a seal upon which was engraved a sphinx, the emblem of



Fig. 12.

secrecy. This device gave occasion to ridicule, and to say it was not surprising if the Sphinx proposed riddles; upon which Augustus discontinued it, and adopted one with Alexander the Great, to show that his designs of dominion were not inferior to Alexander's. Subsequently, Augustus used his own effigy, which practice was continued by his successors.

AUSTRIA, CHARLES, Archduke of (+1590), third son of Ferdinand I. He was the root of the Styrian branch of the Emperors of Austria, and father of Ferdinand II. The Archduke Charles was one of the suitors of Queen Elizabeth.

He took for device Fortune standing either on a dolphin or on the globe (Fig. 13). Motto, the words of Turnus in the tenth Æneid, *Audaces Fortuna juvat*,* "Fortune assists the brave;" that is, Providence never fails him who courageously endeavours to carry out high and honourable undertakings. Intrepidity will often succeed when timidity may produce a failure.



Fig. 13.

"Fortuno secort les hardis;" or, as Hudibras has it:—

> "Fortune th' audacious doth juvare,
> But lets the timidous miscarry."

Fortune is represented on a ball as a sign of her instability, and with a sail to show that she guides where she will the ship of our life.

AUSTRIA, ALBERT, Archduke of (+1621), Governor of the Netherlands, married Isabella Clara Eugenia, daughter of Philip II.

An arm issuing from a cloud, holding a sword entwined with olive and palm. Motto, *Pulchrum est clarescere utroque*, "It is well to be famous in either;" that is, in peace or war.

Having taken Calais and other French towns, he caused them to be represented on a medal, with the motto, *Veni, vidi, vicit Deus*, "I came, I saw, God conquered."

On his marriage with Isabella, a medal was struck, representing Jason with the Golden Fleece, and the dragon at his feet. Motto, *Assiduitate*, "By assiduity;" Jason typifying the archduke, who, by his marriage, had obtained the Golden Fleece, *i.e.*, the Netherlands.

ISABELLA, his wife (+1632), had a medal struck, with Fame in the air, between the four winds, blowing trumpets. *Clara ubique*, "Famous everywhere."

AVALOS, ALFONSO d', Marquis of Vasto or del Guasto (+1546), nephew of Pescara, whom he succeeded in the command of the army of Charles V. On the death of Antonio de Leva he was made commander of the Milanese. He was brave, but false and vain. He was defeated at Cerisoles, 1544, by the Duc d'Enghien, having boastingly brought cart-loads of handcuffs with him for his prisoners.

Disappointed that Antonio de Leva should be made, by the Emperor and Pope



Fig. 14.

Clement VII., General of the League, the marquis consoled himself by saying that though not placed by them in the high position he coveted, yet they could not prevent his going before others in deeds of valour. Giovio gives him as device the ostrich, which uses its wings as sails in order to outstrip all others, with the motto, *Si sursum non efferor alis, cursu saltem prætervehor omnes*, "If I am not borne up on wings, at least in running I outstrip all," which he wore embroidered upon his saddle and surcoat.

When Charles V. made him captain-general, after the death of Antonio de Leva, he took the device of a sheaf of ripe corn (Fig. 14), with the motto, *Finiunt pariter renovantque labores*, "They finish, and in the like manner renew their labours;" meaning that as, after the grain is harvested, we must again sow and harvest, so his labours in the cause of his master should never cease, and as soon as he had finished one great exploit he would begin another. This device was more appropriate, inasmuch as a bundle of ears of corn was the *impresa* worn in battle by his great-grandfather, Don Roderigo d'Avalos, Grand Constable of Castille. Avalos continued using the wheatsheaf till his death, but after his defeat at Cerisoles he assumed also the device of sea-rushes buffeted by the winds and waves: *Flectimur non frangimur*

Darnley!' and leading the forlorn hope at the head of a stout band of Scots, exiles and retainers of the Stuart-Darnley. All France, the young and valiant king, and the enthusiastic Pucelle, in the midst of the triumphs at Orleans, mourned the early death of the valiant Scottish exile."—MISS STRICKLAND, *Queens of Scotland*.

* Robert, sixth Earl of Lennox, 1578, bore three fleurs-de-lis, with a bordure charged with eight buckles for Aubigny. Motto, *Avant Darnlie*.

† The Emperor Charles V. was born under the same sign.

‡ Frellon, the printer at Lyons, used the same device, with the motto, *Mature*. *Festina lente* is the motto of the Earl of Fingal and Lord Dunsany, and Onslow.

* "Audaces Fortuna juvat, timidosque repellit."

undis, "We are beaten but not broken by the waves."

The marquis assumed another before he was appointed to the chief command, because many of his exploits were attributed to Pescara, Prospero Colonna, or Antonio de Leva, and therefore he hoped soon to be made generalissimo, that, freed from his colleagues, he might prove to the world the extent of his valour. This other device represented the four elements in circles, with the motto, *Discretis sua virtus adest*, "Each, separate, has its own power;" *i.e.*, that each element has its special office assigned to it. It was placed upon the flags of his trumpeters.

Another of his emblems was the temple of Juno Lacinia, the fire of which was never extinguished, to show the lady of his affections that his love was equally unextinguishable. The motto, *Junoni Laciniæ dicatum*, "Dedicated to Juno Lacinia" (Giovio, p. 120), was placed round the frieze of the building.

Avalos likewise took a bunch of feathers, with one eagle's in the middle. Motto, *Sic alius devorat una*, "So one consumes the rest;" Pliny asserting that "the quills or feathers laid among those of other fowls, will devour and consume them."—*Book* x. ch. iii.

Also a goose plucking a plant with its beak (Fig. 15). *Deficiam aut perficiam*, "I



Fig. 15.

will perish or succeed," to show his perseverance in carrying out his undertakings even unto death.

Pliny says of this bird:—"Their own greedie feeding is their bane; for one while they will eat untill they burst againe, another while kill themselves with straining their owne selves; for if they chaunce to catch hold of a root with their bill, they will bite and pull so hard for to have it, that many times they breake their own necks withall, before they leave their hold."—PLINY, book x. ch. lix.

Avalos is constantly alluded to by Ariosto:—

"Pescara's marquis next my voice demands:
And lo, the third—a youth whose single praise
With Gallia's sons th' Italian name shall raise.
I see him now in glorious zeal prepare
With these to strive, from these the wreath to bear.
* * * * * *
Such is Alphonso, such his worth appears,
So far above the promise of his years,
The imperial monarch shall in him confide
To lead his armies and his councils guide,
Till by this chief, his warlike thunders hurl'd,
Shall spread his banners o'er the subject world."
Orlando Furioso, c. xv. (HOOLE'S *Translation*.)

VASTO, DONA MARIA D'ARAGON, Marchese di, his wife.

Being as watchful over the conduct of those about her as of her own, Giovio gave her as device two branches of ripe millet tied together, with the motto, *Servari et servare meum est*, "'Tis mine to preserve and be preserved," because the millet is not only itself incorruptible, but, like camphor, it preserves other substances placed near it from corruption.

BRITISH AND FOREIGN ARTISTS.

FRENCH GALLERY.

FIFTEENTH WINTER EXHIBITION.

THIS, the fifteenth, exhibition in the French Gallery sustains the credit of its predecessors. Mr. Wallis follows worthily the course Mr. Gambart had begun. The gallery, known to be small, contains a collection of pictures remarkably select. The artists who are represented in the gallery, if not by large, at any rate by choice pictures, are unusually varied in style, range of subject, and nationality of school. There would seem to be little cliquism, favouritism, or exclusion. Whoever may be able to paint a fairly good picture obtains a hanging. This is the impartial administration which inspires confidence both in the public and the profession, and gives in present success surety for the future.

A slight change, if not an improvement, may be observed in the nationality of the works displayed. Hitherto the winter exhibition has been devoted to English, that of the spring to foreign, works. This demarcation, which was more artificial than essential, has now been broken down. Certainly neither the interests of Art, in the largest sense of the word, nor the welfare of the English school in general, or of English artists in particular, can suffer prejudice by the indiscriminate mingling of British and foreign pictures. International Exhibitions do much to render Art cosmopolitan, and the "French Gallery" in Pall Mall has rendered good service by bringing into friendly relationship and generous rivalry the representative pictures of diverse schools.

A work of unusual size and pretension, 'A Florentine Procession in the Times of Savonarola,' by Mrs. Benham Hay, usurps one end of the gallery. Mrs. Hay has, from time to time, sent from Florence pictures which have proved the possession of no ordinary power, originality, and culture; yet were there few persons who could have given her credit for the important work which now challenges public criticism. The success it will achieve cannot fail to be considerable, though perhaps the fond hopes of six years may scarcely in the issue be realised. Mrs. Hay has herself penned a lengthy description of her work, which not only states facts, but suggests emotions; therefore concerning her intentions and aspirations there remains little mystery. Yet the picture doubtless will provoke cavil; nevertheless we confess that the more deliberation we have given to the treatment adopted, the greater leniency we are disposed to show to any possible shortcomings. Certainly it will be admitted that the subject is happily chosen. The thrilling story of Savonarola is familiar to every one; all readers of history know how the righteous fanatic denounced the pomps and vanities of a wicked world, and demanded that books and pictures not dedicated to the true God should de delivered up to destruction. Such is the theme of the picture before us. On a certain morning during the Carnival in the year 1497, boys dressed in white, "disguised as angels," walked in procession through the streets of Florence. They marched under the guidance of Fra Dominico, the ally of Savonarola. The banner of the child Jesus, proclaimed as the only head of the Republic, is borne through the streets. Four Florentine girls follow playing instruments of music; also four grave citizens bring to the procession age and wisdom. The external and disbelieving world is of course encountered, and thus a certain mild dramatic action has been secured to the composition. It would be impossible within our assigned limits to follow the painter further into detail. Suffice it to say that the picture gives vivid reality to the situation indicated, that the background by topographic accuracy, no less than the foreground by its individual circumstance and detail, add force and persuasion to a narrative of utmost romance, to a scene designed to carry the thoughts from earth heavenwards. It were scarcely to be expected that aims so lofty should meet with absolute realisation; perhaps, indeed, the picture is to be commended for its intention rather than for its artistic treatment or technical execution. Viewed as a "procession," the composition lacks progress; movement forward it has none; the figures have come to a standstill. The science of putting a picture together in linked sequence certainly is ill understood; the characters are studied individually rather than as parts of a whole; the continuity is again and again severed; neither the flow of lines nor the concentration of masses has been considered or mastered. And here we incline to think is the chief mistake of the work—a blunder in the first planning which no subsequent pains has rectified. Yet, on the other hand, the painter has a right to plead that her composition is essentially panoramic, and that the early Italian artists, who are obviously her models, were seldom over-studious of unity or concentration. Accordingly Mrs. Hay's picture is not one picture, but many pictures. We believe we give best proof of the consideration in which we hold the lady's work by thus frankly speaking out. To proceed, then, we confess that greater resolution in drawing, more power in hand, would have been in better keeping with the magnitude of the canvas, not to say with the dignity of historic Art. Yet, again, the artist has a right to plead her devotion to the spiritual schools of Italy in excuse for a style which manifestly claims allegiance with gentle, beauty-loving Angelico. Even the colour, which is pure, more than powerful, is not of the earth—it is rather ethereal, as were the aspirations of certain monkish painters. It will thus be seen that Mrs. Benham Hay's picture is antagonistic to the style now dominant in the English school. The forms are more generic than individual, and detail is suggested rather than actually realised. Yet these, the defects of the picture in the opinion of a certain class, will doubtless become absolute merits in the eyes of persons otherwise minded. Indeed, the high claims of the work, taken for all in all, cannot but be patent. The types are high, the characters raised above the level of common nature; the picture speaks of an ideal beauty not of earth. Thought and high intent are present; study of nature, knowledge of historic schools are manifest; there are figures of more than ordinary loveliness, draperies admirable for skill. The difficulties encountered are immense, and the address shown is beyond the reach of any but the trained artist. The relief of the figures from the background, without recourse to black shadows, is one of the many points in which the painter has proved command. The picture created a sensation in Florence, in London it will be wondered at as a phenomenon; surely it may be counted the leading feature in this winter Art-season.

Royal Academicians and Associates add their sanction to the Gallery. Goodall's 'Prayer,' delicate and refined, shows the growing influence of the French school

over the English. The treatment of the light, grey, dappled background, on which the figure relieves in broken yet brilliant hues, is directly French. Le Jeune, A.R.A., also contributes a refined work, in which may be recognised a favourite motive. T. Faed, R.A., sends a small but lively replica of his work in last Academy, 'The Poor Man's Friend.' The touch is suited to the reduced scale, finish is carried further than in the larger work, and the spirit and life are none the less. Surely there is not a cleverer picture in the gallery than Pettie's 'Visit to the Necromancer.' There is a stroke and dash of genius in thought and treatment which arrest attention at a glance. Mr. Pettie evidently thinks for himself; he calls no man master; each work which in succession he produces gives proof of originality. The action of the Necromancer—a black man for a black deed—as he holds aloft the light that casts ominous shadow, and draws aside the curtain that hides a world of mystery, is finely conceived. The sail-like drapery which the wizard handles is wondrous for quality of light, and in the play of greens into browns. Mr. Pettie is great in the painting of sail for background, as will be remembered in his 'Drumhead Court-Martial.' Nicol, A.R.A., exhibits an old fellow, rustic and rude, after his wont. Orchardson, like Pettie, is original and eccentric; 'Choosing a Weapon' has character in the figures, and dusky shadow in the light and colour; the properties that strew the ground, such as swords and odds and ends of armour, are rendered with a power vigorous in indication, rather than delicate or detailed in finish. H. Roberts, in 'The Acrobat's Rehearsal,' would seem to court alliance with the young school of rising eccentricity. Here again we have a picture of dusky background and broken colour. The artist, however, may find to his cost, that it is easier to be singular than successful. In another 'Rehearsal,' C. Hunt literally makes a rehearsal of previous performances. R. B. Dowling is learning to paint on a smaller scale, and is ready to try his hand at *genre* in place of high Art. 'The Secret Panel,' however, like the artist's historic pictures, leaves much to be desired. Next in the catalogue comes a picture by Sant, A.R.A., of a child, who suggests for its title the "query, 'Fun or Mischief?'" The attitude is of course telling, the expression speaking, and the light has the usual pretence to brilliancy. Dicksee contributes several heads, smooth, waxy, and of the album school of romantic beauty. Burgess's 'Spanish Lass' is, as may be taken for granted, of the Phillip school. So are clever pictures by E. Long, an artist whose advance with each recurring Exhibition becomes more and more assured. 'Christmas Speeches' in the Roman Church of Ara Cœli is a picture which seizes on an eminently picturesque custom in the Romish church, the preaching of children. There is an arch child's wisdom in the little girl perched upon the table, and holding forth to a curious and gaping crowd. The textures are well rendered, such as the fur jacket and the table cloth; and generally the painter shows advance in the technical management of his work. Mrs. Anderson's 'Flora' is inferior to her previous pictures; the figure belongs to the flower-garden order of Art, and is altogether too florid and flaunting. There is 'A Shrimper,' by Smythe, that reconciles brilliancy with nature; the effect may be better than the painting; yet is there true study of nature in a passage of sky and water down on the low horizon. We cannot close this enumeration of leading "British" pictures, without commendation of the refined, gentle works of G. R. Leslie, whom we shall again greet in the "Dudley Gallery."

"The Foreign Artists" present in Pall Mall are in part old favourites; the remainder is made up of young men of promise, who seek successful *debût* before a London public. 'The Bath' of Ed. Frère is a minor work; 'The Young Smokers,' by Duverger, if small, is a very gem in its way. De Jonghe, the Belgian, who has polished his style in Paris, produces a picture smooth, pale, refined, colourless, and careful. Winterhalter's portrait of Mdlle. Adelina Patti is far from the artist's best work. Bouguereau's 'Pauvre Saltimbanque' is refined, tender, sentimental, and lachrymose. Tourrier, whom we have often had cause to commend, dashes into opposite extreme; character is coarsely rendered in 'The Rivals;' the artist's execution does not comport with the good society he has here chosen as his sphere. J. Maris produces a most favourable impression; the two pictures by which he makes himself known are of more than usual promise. Praise is also due to M. Beyschlaz, another stranger brought into favourable notice through the gallery of Mr. Wallis.

The Exhibition contains some cattle-pieces, and a full average assemblage of landscapes. The lastly-elected Academician, Mr. Sidney Cooper, is not at his best, save when he portrays sheep, where he never fails. Mr. Leader and Mr. Vicat Cole are again in wonted strength; in the last Academy they led us to fear some falling off. J. Webb renews his stormy assault on the coasts of Britain; his method has more of dash than delicacy. T. Creswick once more casts a sober eye upon cool tranquillity, while J. Linnell sounds a trumpet note of colour, and robes the earth in grandest harmonies.

ART IN CONTINENTAL STATES.

Brussels.—We give the following on the authority of our contemporary, *The Builder*:—"The museum of Brussels has just made an important acquisition. A picture by Teniers, of a character such as is not to be found save in the collections at St. Petersburg and Vienna, has been for many generations in the possession of a family of Antwerp, handed down as an heirloom, and preserved as a sacred heritage. All the great amateurs of Europe have long known of this picture, and large sums have been from time to time offered to induce its possessors to part with it, but always without success until now. The subject is a Flemish feast, and the host, or seigneur, is Teniers himself, who is accompanied by his wife and two daughters. The Musée has paid 125,000 francs for it;" not too high a price, if we bear in mind the value now set upon the best works of this esteemed Flemish painter.

Rotterdam.—A statue of Count Van Hogendorf has recently been inaugurated in this city, in the presence of the King of Holland, the Prince of Orange, the ministers of state, and other distinguished persons. Van Hogendorf was the statesman who came to England to offer the crown of the Low Countries to William of Orange, son of the Stadtholder, William I.

Paris.—A statue of Napoleon I. has been recently erected in this city: it is from the chisel of Count Payol, son of the illustrious general who distinguished himself in some of the battles of the first Empire.—A noble fountain has been placed in the *Avenue de l'Observation* of the Gardens of the Luxembourg, nearly on the site where stood the ancient gateway. It is composed of two large basins of Jura marble, the upper one of which has a *jet d'eau*.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JOSIAH EVANS, ESQ., ST. HELEN'S.

L'INAMORATA.

H. O'Neil, A.R.A., Painter. H. Bourne, Engraver.

No continental city has proved so rich a mine of pictorial wealth to the English artist as Venice. Other places may attract by the number and value of the Art-treasures contained within them, and are visited that these may be examined and studied, but painters go to Venice to see the city itself, and to fill their portfolios with the pencilled portraits of her decayed and still decaying glories. It may be little else, comparatively, than a city of the dead, yet is it beautiful to the artist's eye even in this condition. "The broad tides," says Mr. Ruskin, in his most eloquent language, "still ebb and flow brightly about the island of the dead, and the linked conclaves of the Alps know no decline from their old pre-eminence, nor stoop from their golden thrones in the circle of the horizon. So lovely is the scene still, in spite of all its injuries, that we shall find ourselves drawn there again and again at evening out of the narrow canals and streets of the city, to watch the wreaths of the sea-mists weaving themselves like mourning veils around the mountains far away, and listen to the green waves as they fret and sigh along the cemetery shore."

This is a view of modern Venice as seen from one of the lagoons on approaching the city. Another poet—for Mr. Ruskin is a true poet, though he writes not in verse—the late T. K. Hervey, to whom the *Art-Journal* was indebted, in times past, for many excellent papers, thus portrays the internal aspect of the place:—

"And *still* that strange old city of the deep—
Paved by the ocean, painted by the moon—
Shows like a vision of the haunted sleep
Some heart was lull'd to by a fairy tune!
But sorrow sitteth in its soulless eyes—
The same proud beauty with its spirit gone!
And, spann'd to-day by many a 'Bridge of Sighs,'
The sea goes mourning through their flutes of stone.
Gone the glad singing in its lighted halls,
The merry marquee, and serenade apart,
And o'er their own dark shadows brood its walls,
Like memories brooding in a broken heart!
And Venice hath the veil upon her brow,
Where sat of old the crown: she is a widow now!"

Some one or other of our readers may probably be inclined to say, "What has all this to do with Mr. O'Neil's charming portrait, 'L'Inamorata?'" The answer is, that the picture itself has suggested the remarks quoted. This beautiful daughter of Venice, in her *penseroso* attitude and expression, may be taken as a type of one who, remembering the past history of her native place, and contrasting it with its present condition, is sad and thoughtful. Looking from her lofty balcony over the expanse of blue waters, now almost an untravelled highway, she knows that there was a time, now far distant, when they were covered with fleets of gondolas freighted with the gayest, the most chivalrous, and the loveliest of Italy's children, whose whole life seemed to be an eternal round of pleasure, as if this were the chief end and aim of existence.

But the title given by the artist to his picture indicates another state of feeling as occupying the fair lady's reflections. Not for the decay of the once proud Venice, but for her absent lover, has she laid down her lute, and gazes listlessly upon what lies before her. Venice has yet her would-be brides, and Mr. O'Neil, with consummate skill and with great richness of adornments, shows us one of the most beautiful among them.



H. BOURNE. SCULPT

W. O'NEIL. A.R.A. PINXT

L.ª INAMORATA.

FROM THE PICTURE IN THE COLLECTION OF JOSIAH EVANS, ESQ. St HELENS.

LONDON VIRTUE & CO.

BRITISH
31 MA 68
MUSEUM

PARIS INTERNATIONAL EXHIBITION.

No. VII.

SPANISH PICTURES.

The general character of the Spanish school of painting, wrote Mr. Richard Ford, is "grave, religious, draped, dark, natural, and decent." And so it continues to this day. Spanish Art has been subject to strict rules: it has not been permitted by the state or the church to treat religion with levity, or morals with laxity. It was formerly a deadly sin to possess a picture of nudity, and the painter guilty thereof became subject to excommunication! This severe discipline has left its shadow upon Spanish Art even to the present day. Genius is required to comport herself with dignity; imagination has to clip her wings. The Spanish school, too, was, of old, unidealistic and indifferent to beauty; its force and its charm have always been in vigour and naturalism. Moreover, the Spaniard stands aloof from all alien schools, and withstands the approach of foreign intervention. He places his trust on such nature as Spain herself supplies. Hence the schools aforetimes centred in Madrid, Andalucia, and Valencia, have seldom been wanting in national character, and, accordingly, the greater part of the pictures which find their way to International Exhibitions have strong local relish. It has been said, and we think with reason, that between Spanish and English Art there is affinity: each shows itself independent, original, decorous, and nature-loving. Yet diversities of climate and religion must ever keep the two Arts apart. Nevertheless, it is certain that Spanish Art, whether in the times of Velasquez and Murillo, or such as may present itself in Paris and London, obtains no small appreciation from English connoisseurs.

Yet Sterling and Ford both speak in disparagement of recent efforts. The latter, indeed, denounced, with his usual virulence, every work that issued from the Royal Academy of Madrid. "The Academy," wrote Mr. Ford, "has too often been the hotbed of jobs, and the nurse of mediocrity. Ostensibly founded to restore expiring Art, its duty has been that of an undertaker to put up a hatchment." "The spirit,' he continues, "of ancient Spanish national Art is fled; everything is borrowed; there is neither high Art nor originality; the best modern pictures are but mediocrities. Gutierrez is a copier of Murillo, Villamil of our Roberts, but at a most respectful distance. Alonzo, Ribera, Esquivel, look up to Madrazo, who with his fellow-academicians, follows in the wake of Mengs and David, of whom their style is often an exaggeration. They have learnt a mannerism which precludes and defies a return to nature." It is evident that since the above was written, a revival has come over Spanish Art. The pictures in Paris are a refutation of these charges. Modern Spanish paintings are like the ancient, "grave, religious, draped, dark, natural, and decent;" and thus, as we have said, Spain in the present day sustains the renown of her historic school.

Spain has done well at three successive International Exhibitions. The portraits of Frederico Madrazo, the son of the painter with whom Mr. Ford had a feud, made no inconsiderable sensation in Paris in 1855. The progress proved in Paris twelve years ago was maintained in London in 1862. Spain certainly then made, by her noble solemn works, a deep impression. The number of her pictures might be small, but the selection was remarkably choice. The same is now true in Paris. In London there were only twenty-seven pictures, and now in Paris not more than forty-two. First-class productions, however, are exceptionally large. Spain has won three medals, which place her nearly on an equality with the most favoured nations, France, of course, excepted. Rosales certainly deserves a first-class medal on the strength of a noble composition, solemn in the gloom proverbially characteristic of Spanish Art; the subject chosen is 'Isabella dictating her Will.' There is a certain Herrera vigour and breadth in this impressive work, a dignity and quietism, and power of colour; and naturalism, be it observed, has been subjected to the exigencies of high historic Art. Another large imposing picture, 'The Embarkation of the Pilgrim Fathers,' by Gisbert, does not receive, in a third-class medal, more than its due. The execution and treatment have usual breadth and power; the figures also, after the manner of the school, are intense in dramatic action and expression. Gisbert has resided in Paris, and it is not difficult to see that he, in common with others of his countrymen, falls under the influence of Delaroche, probably of Gallait also. Vera's 'Marriage of St. Cecilia'—an angel, life-size, brings down crowns—is weak after the manner of the Italian decadence: the picture, indeed, is one of the few failures in the gallery. Again, 'The Death of Thurruca,' by Sans, of Madrid, is more foreign than Spanish; it shows, though in unartistic form, the influence of the French school. 'The Arrest of Valenzuela,' by Castellano, of Madrid, if in manner Spanish, scarcely escapes failure. 'Daphnis and Chloe,' by Hiraldez, is graceful in line of figure; and the picture, conceived in a classic spirit, makes a pleasing pastoral. Ferrant, of Madrid, produces a masterly sketch of a battle-scene. 'Tasso in the Convent of San Onofrio,' by Maureta, is another earnest picture; the handling, however, is neither refined nor careful: refinement and care, indeed, cannot be said to characterise Spanish Art. The school, however, once more reverts to inherent grandeur in deep shadow gloom when Casado portrays two chiefs stripped on the battle-field. This awe-inspiring work has largeness in its treatment and mastery. Also must be commended that truly artistic and pathetic picture, 'The Exposure in the Streets of Rome of the Dead Body of the Cenci,' painted by Lorenzo Valles. The artist is a resident in Italy. The picture has been finely conceived and composed; it is the thought of a poet, and comes home to the heart. Nowhere does the work descend into prettiness or sentimentality; and it rises above costume. The colour is good; indeed, the Spaniards are, as a nation, colourists; the oriental eye for harmony may have come to them from the Moors.

Spain exhibits two of the grandest "interiors" ever painted. That, by Gonzalvo, of Toledo Cathedral, called forth loud praise when seen in the International Galleries of London. This noble, world-renowned cathedral has by the artist been approached reverently. Vastness of scale, massiveness of proportion, are preserved; the details have been well kept together; the execution is solid and firm. Equally, if not more admirable, is the 'Sermon in the Sistine Chapel,' by Palmaroli. The difficulties here overcome in quiet consciousness of power are immense. The amount of subject-matter, the multiplicity of detail, including Michael Angelo's 'Last Judgment' on the walls, and the cardinals seated on the floor, imply, in their mastery, consummate management. Obtrusive reds have been kept down, scattered details massed, modulating shades have been made to mitigate violence and too great vividness, and so in the end the picture is reduced to unity and good pictorial keeping. Palmaroli has obtained for this masterpiece a second-class prize.

Spain borrows *genre* from France. Pictures of this class, by Diaz Valera and Léon y Escesura, two artists who actually have taken up their abode in Paris, are, however, for finish and completeness, far behind French *genre* pictures. A small interior, by Ruiperez, who also lives in Paris, is neatly painted. Praise may also be accorded to an agreeable, simple-minded picture, 'The First Communion,' by Valdivieso. The treatment, essentially *genre*, receives largeness by contact with the Spanish manner. The gallery is singular in the all but total absence of landscape. As of old, high Art seems intolerant of mere ruralism and rusticism; historic characters, in fact, usually consort rather with architectural columns and imposing halls than with trees and fields. Certain it is that high Art in Spain has thrust landscape on one side.

Federico Madrazo, who made in Paris, in 1855, a sensation by fourteen portraits, now sends one—the picture of his patron, the Queen of Spain. The colour is somewhat crude and opaque; nevertheless, as a royal picture to take its place in a palace along with sumptuous furniture, the work has been counted a success. The style, though conventionally academic, is not absolutely bad. The picture has much pomp and display of architecture, curtains, robes, and other trappings of royalty; and it must be admitted that the gold brocade is painted brilliantly, and the background managed skilfully. Federico Madrazo, one of a family long known to Art, holds—whether deservedly or not some persons question—distinguished rank among the court-painters of Europe. A pupil in the school of his father, who is also painter to the queen, Federico Madrazo improved his drawing and knowledge of form in the atelier of Winterhalter, while in colour he set himself to emulate Murillo. He is professor in the Academy of Madrid, has been loaded with various medals, and bears the Cross of the Legion of Honour.

It is not easy, even with the experience of three International Exhibitions, to obtain an accurate knowledge of the state of modern Art in Spain. It would seem, however, that the Arts have shared in the cabals of the court, and that the Academy for some years established in Madrid has been subject to attack. We have seen that Mr. Ford and Mr. Stirling have been merciless in their onslaughts. In conflicts which have occurred, Madrazo, father and son, as servants of the crown, defended the Academy. Some years ago the old man complained to the writer of this notice, when in Madrid, bitterly of the treatment he had received from Mr. Ford. We will not presume to determine the rights of the matters in dispute; only this much we must say, that the admirable pictures sent by Spain to three successive International Exhibitions go far to refute the charges made against "the pompous and unprofitable academicians of St. Ferdinand."

PORTUGUESE PICTURES.

"Portuguese Art," writes Mr. J. C. Robinson, "though hitherto all but unknown to Europe at large, possesses an

intrinsic importance which, to say the least, gives it a claim to further elucidation." This touches the past history rather than the present condition of the Arts in Portugal. Some three centuries ago the whole Spanish peninsula experienced an amazing uprising in Art. The Indies poured into Portugal and Spain alike vast riches, and painting, sculpture, and architecture shared in the wealth and partook of the general prosperity. But the golden age was of short duration, and abundance has been followed by dearth. In the present day we certainly find Portugal less advanced in Art and general civilisation than the sister kingdom of the peninsula.

In three great International Exhibitions Portugal has made a poor, not to say pitiable, display, at any rate in picture-galleries. In London, José d'Annunciao, Professor of the Royal Academy of Fine Arts, Lisbon, exhibited one picture; and Marciano Henriques da Silva, professor in the same academy, painter to King Louis, Director of the Royal Gallery, and Chevalier de San Iago, also exhibited one picture; and with these two works the Portuguese collection began and ended. In Paris Portugal has usually proved more prolific; in the Exhibition of 1855 she actually numbered twenty-two pictures. In the interval of twelve years she has advanced one, for she now rises to twenty-three pictures. We wish we could add that in Art-quality she has progressed even in this slight ratio. In truth, it is hard to conceive anything more lamentable than the entire series which Portugal has thought it worth while to put on exhibition. It has been said that the worst-coloured picture in Paris is in this collection; but that, indeed, were an assertion which falls short of the absolute truth. It is not in colour only, but in all other Art-elements, that Portugal sinks beneath the prevailing standard of international competition. The two painters, Annunciao and Silva, who in London stood as the sole representatives of their country and academy, again have courage to come forward. The best pictures, however, in the gallery are contributed by Michael Angelo Lupi, an artist who seems to have attained honours at least commensurate with the extent of his talents. Michael Angelo Lupi is Professor of the Royal Academy of Fine Arts in Lisbon; he obtained a medal of the first-class at Oporto in 1865, also a silver medal from the Society for the Encouragement of the Fine Arts in Portugal, and he is "Chevalier du Christ!" Surely the painter hath honour, and that chiefly in his own country! Lupi has been indebted to Leon Cogniet for the idea of his only picture not a portrait. 'Tintoret' is evidently suggested by a well-known French work. The portraits of Lupi are really fairly good, and doubtless they are all the better for the Parisian influence under which they have been manifestly painted. The only other work worthy of remark is a fairly creditable picture by Joao Pedrozo, another artist overlaid with honours—a picture representing 'The Royal Family of Portugal quitting the Tagus.'

We are glad to hear that even for Portugal there is prospect of a revival in Art. The unbroken mediocrity which for two centuries has signalised the Arts centred in Lisbon and Oporto, there may be reason to hope, is about to be raised. "Fostered," says Mr. J. C. Robinson, in an interesting memoir written at Lisbon two years ago, "by an enlightened and accomplished prince, Art has of late years taken root again in Portugal." Certainly, as we have seen, the painters of this small kingdom obtain medals and decorations in a profusion far beyond the fortunes of artists in larger empires. Of the twelve exhibitors in Paris, there is not one without some honourable affix, and some painters must positively groan under combined distinctions and duties. Take, as an example, the following transcript from the published Catalogue:—"Antonio Manoel da Fonseca, professeur en retraite de l'Académie Royale des Beaux Arts à Lisbonne, et professeur de LL. MM. et de S.A., membre correspondant de l'Institut de France et de la Congrégation du Panthéon à Rome; chevalier du Christ; de Notre Dame-de-la-Conception de Villa Viçosa et du Hohenzollern." We can only hope that these decorations may, in some measure, console M. Fonseca for his poor success as an artist. Yet is it satisfactory to learn that the discouragement sustained by Portugal at successive Exhibitions has proved an incentive to more wisely-directed efforts. A society for the encouragement of the Arts has been founded, exhibitions instituted, and provision made for sending advanced students to Italy and France. The king has proved himself an Art-patron; he has acquired some master-works, which he places at the service of artists and the public generally.

GREEK PICTURES.

Of modern Greek Art little can be said, because little exists, and because that little is without life or national character. Modern Athens, like modern Rome, is more prolific in statues than in pictures. The abundance of statuary marble, and a certain chronic persistence in old habits and traditions, loth to die out in the abode of Phidias and Praxitiles, prolong for sculpture in Athens a precarious existence. Yet the statues sent from Attica to London in 1862, and now again to Paris, are among the most strange and distressing phenomena attendant on International Exhibitions. That Art so deplorably abject could exist in any nation, even though semi-barbarous, were incredible,—but seeing is indeed believing. Certainly absolutely savage states are more hopeful than pseudo civilisations; barbarous peoples are often strong in nature; but as for the Arts of Greece, they have scarcely glanced at nature for twenty centuries; and so they blindly wander in weak conventionalities.

Greece exhibited in London five oil-pictures; two artists only entered the competition. In Paris, in 1855, three artists produced four pictures; and now, in the present year, four artists exhibit five pictures. There is, indeed, in number and quality of works produced over this period of twelve years, no sign either of progress or retrogression, but only of stagnation. Of the five pictures now displayed, 'Antigone,' by N. Litras, of Athens, is the best. The effect of moonlight on the figure stretched half nude upon the ground is striking. The work has the advantage of being in style directly French. Indeed, in Art as in politics, the only chance for Greece is through foreign intervention and occupation. Fifteen years ago the writer was in Athens; the University had been established, and recent returns show that the number of students who there receive a fairly good education is not less than in other towns of like population. Yet we regret to find, over the period of three International Exhibitions, no trace of improved education or training in the Arts of modern Greece.

MR. TOOTH'S PICTURE GALLERY.

In those exhibition rooms which have been established for the sale of modern works, we have been accustomed to look for some of the most valuable and exemplary specimens of foreign schools. To such selections English patrons and lovers of painting owe a knowledge of French Art not less perfect than that of our neighbours themselves. We cannot fail to remark the influence which a familiarity with these works exerts upon English painters, especially in the department which the French call *genre*. The story of the interchange of ideas and modes was all but inexhaustible; the reciprocity, however, is curiously illustrated in a pastoral by Rosa Bonheur, containing four sheep in a piece of flat landscape; one of numerous pictures in Mr. Tooth's gallery, to which we have lately paid a visit. Of this it may be said, that it is the least mannered of all Mdlle. Bonheur's works, and is distinguished by beauties which do not characterise any of its predecessors from her easel. In colour, the landscape approaches the freshness and verdure of the best essays of our own open-air painters; and the animals are made out with less deference to the well-known principle, which is rather that of a school than of nature. A painting by Bonnat, 'Ribera at Rome,' by its daring simplicity arrests at once the attention, which is then protractedly occupied by the consummate art whereby a straggling subject is brought together. Then there is 'Reading,' by Ruiperez; 'Conversation' and 'Connoisseurs' by Pecrus; and others by Edouard Frère, Lambinet, Schreyer, &c.

'Charles II. and Lady Castlemaine,' by W. P. Frith, R.A., forms, as to subject, an admirable pendant to the other *quasi* love-scene of which Pope is the discomfited hero. R. Hillingford shows himself very prolific in resource in his two scenes from Shakspere, the one from the *Two Gentlemen of Verona*, the other from *The Merchant of Venice*. J. Pettie, A.R.A., has painted a companion to his picture ('The Time and Place') exhibited at the British Institution. This second picture assures us that the encounter does take place, but thereby the tale is ended. Mr. Tooth's catalogue numbers one hundred and seventy pictures and drawings, of which it may be said that very many possess rare merits, and the rest are very interesting. By F. W. Hulme are two wooded landscapes; Chas. Baxter, 'Going to the Theatre;' T. S. Cooper, R.A., 'Cattle Watering;' W. Hemsley, 'The Village School;' Marcus Stone, 'Interior;' J. F. Linnell, 'A Road Side,' and 'Down in the Dale;' W. Linnell, 'Crossing the Common;' C. S. Lidderdale, 'A Mother's Care;' T. F. Dicksee, 'Scene from the *Taming of the Shrew*;' Vicat Cole, 'A Golden Harvest;' J. Hayllar, 'La Santarella;' J. Linnell, 'The Road to the Village;' George Cole, 'Harvesting in Sussex,' and 'Sunset;' T. Danby, 'Near Capel Curig;' with others by G. A. Holmes, W. Powell, George Smith, A. W. Williams, R. Beavis, W. W. Gosling, &c.

Among the drawings, 'A View in Italy,' by W. L. Leitch, is a work to put to the blush all the professors of the apologetic "style;" by F. W. Topham, 'Italian Peasants' is more than usually careful; Frederick Taylor, 'Hawking in the Olden Time;' Louis Haghe, 'Interior of St. Baron, Ghent,' and 'Interior of a Guard Room.' By E. Duncan are four subjects, drawn at different periods of the artist's career, as 'Off the Isle of Man,' 'Coast Scene with Wreckers,' 'Landscape and Figures,' and 'Black Gang Chine, Isle of Wight.' By Birket Foster are several works. 'Bed Time' and 'Tick, Tick,' are two subjects very elegantly treated by G. E. Hicks: and there are also, distinguished by a variety of valuable qualities, 'Como,' by T. M. Richardson; 'Haymaking,' by G. A. Fripp; 'At Reigate, Surrey,' Charles Davidson; and others by H. B. Willis, Walter Goodall, E. Lundgren, T. L. Rowbotham, G. Dodgson, &c. There are not wanting also at the Gallery in the Haymarket reminiscences of many eminent men who have departed from among us.

DUDLEY GALLERY.
CABINET PICTURES IN OIL.

THE FIRST WINTER EXHIBITION.

THE Dudley Exhibition, which in these columns has met with uniform encouragement, has hitherto been limited to water-colour drawings. And at first sight it might appear that a provision good for drawings was equally salutary for oil pictures. A little reflection, however, will show that the requirements of the two arts, and the whole conditions involved, are far from identical. The desirability of, if not the absolute necessity for, an absolutely independent gallery of water-colour artists, open to all comers, was manifest from the mere facts that the two established water-colour societies were close boroughs shut to strangers, and that the Royal Academy had hitherto made no provision for an essentially national art, which was yearly extending its range and multiplying its productions. With oil-pictures the case is wholly different, fortune has favoured their free admission to galleries not a few. That the "oils" in the Dudley Gallery are as good as the "water-colours" have been, no one will venture to assert. The contrary is the obvious truth.

Certainly the gallery contains remarkable, not to say abnormal and aberrant, works. Academicians and Associates of the Royal Academy also bring to the gallery the presence of their staid propriety. Elmore sends a stately Eastern lady, a Byronic heroine; Calderon contributes an effective fancy head; Watts makes a telling appearance by Swinburne the poet, together with mythological nudities; Armitage illustrates 'Bel and the Dragon.' All these contributions after their kind are distinguished by the talents of their respective painters. Watts's portrait of Mr. Swinburne cannot fail for several reasons to attract attention. The picture, as a picture, is far from the painter's best; colour it has, of course, but muddled. So the public may turn from the painter's art to the poet himself; the head surely is worthy of study, the brain and forehead are full, the eye dreams in speculations; the lower regions of the face have less force than the upper. The remarkable aspect of the head is greatly due to a shock of yellow, or vulgarly speaking, red hair! Of fancy pictures—nudes—Mr. Watts sends two. 'Sans Merci' has usual glory of colour; the lines are studiously harmonious. 'Daphne,' an undraped figure, has the purity of the Greeks: Mr. Watts reaches an elevation in Art which is absolutely passionless, and herein his style is the converse of the French. After Mr. Watts naturally follows Mr. Prinsep; each paints heads in the same style; Mr. Prinsep is improving, as witness 'Esmeralda.' The picture contributed by Mr. Armitage, which commands the place of honour in the gallery, is on many grounds remarkable. The subject is novel and striking, 'Daniel pointing out to King Cyrus the Footsteps of the Priests in the Temple of Bel.' The background has both pictorial merit and archæological interest; the bas reliefs, such as Layard brought from Babylon, are faithfully and well painted. The idol Bel, hawk-headed, is quite a grand conception. There is a suggestion of mystery and awe in the whole scene. The style has points of contact with the pictures of Gerôme and Alma Tadema; one of the many signs of the increasing dominance of foreign over British schools. Mr. Poynter's picture may be mentioned in the same category. In 'The Adoration to Ra,' we Christians are called upon to do homage to another hawk-headed god. The picture is cleverly repellant, it is wholly outside human sympathy; the colour, though brilliant, is chalky and crude; yet we repeat the work must be counted supremely clever, especially by those who may like this style of thing. Also among the aberrant eccentricities of genius must be reckoned the productions of Simeon Solomon. 'Love in Oblivion' is suggestive to the imagination of more than paint can render, or the catalogue explain. Mystery looks out from the whole picture; a glory of colour shines from the canvas. There is often in the works of Mr. Solomon, however unsatisfactory they may be, somewhat of prophetic burden and poetic song, as in old Hebrew legends. Mr. Donaldson is also another painter who holds forth in the belief of inspiration—only the spirit does not so move that mortals may comprehend the meaning. 'Zobeidè' is a mere heap of confusion; draperies, anatomies, colours, have the value of worsted work. Mr. Armstrong, again, is another artist who paints in the strong persuasion of genius. 'Under the Sunflowers,' is quite a curiosity in its way; here we come upon a mediæval love-making; and how on earth two such mortals could mutually inspire love at all, is beyond the comprehension of any but non-natural intellects.

Already we have indicated that the gallery contains not a few remarkable pictures. The list may be still further lengthened. Not for many a year has Henry Wallis, of 'Chatterton,' and 'Dead Stone Breaker' repute, made so palpable a hit as by that truly imaginative picture, 'Across the Common.' The canvas is brimful of nature and poetic feeling. What tone, colour, repose, settle on the face of nature! and how completely do the figures respond to the sentiment of the scene! The whole picture breathes the life of poetry. Frank W. Topham, too, is putting forth talents which cannot fail to secure distinction. 'Pompeii, A.D. 67' is a scene conceived in a tone of soft haze: the lines of the figures have the flow of grace. Anything of vigour which may here be lacking, receives amends in the artist's other work, 'The Certosa, Rome.' The gnarled trunks of the funereal cyprus-trees as studies are eminently truthful; the shadowy monks in white, spectral in the hour of eve, are admirable for character. Mr. Holl, another young artist, is again abounding in promise. 'Haymaking' has a broken harmony of colour which is quite delicious. J. D. Linton, for the moment, suffers reverse of fortune, yet, from his past good deeds, we hold the faith that he will produce better pictures than 'Gage d'Amour.' Mr. Wynfield is more happy in the telling of the story than in the actual painting of his picture. 'Queen Elizabeth and Dr. Dee' is better meant than carried out. J. E. Hodgson has made of late sure progress, still, in 'Summer Afternoon' there is room for better quality in painting. 'The Portrait of the Hon. Mrs. Norton' is far from Mr. Buckner's most successful work; the same may be said of Mr. Barwell's tears in a barge boat, served up under the sentimental title, 'Wafted Away!' There is more effect than study or individual character in Mr. Russell's 'Window in Granada.' One or two essentially telling pictures remain for commendation. Mr. Hayllar is an artist who hits upon a brilliant idea at least once in a twelvemonth. A new thought entered his studio when he painted 'Briefless.' Here sits the impudent little fellow, in wig and gown, with infinite self-importance and beatitude. The artist has gained a popular pleasing effect by the contrast through juxtaposition of white wig, black gown, and ruddy flesh. Mr. Rossiter is still broader in his comedy; indeed, he barely escapes farce in two companion, or rather antagonistic, characters: 'The Roundhead,' and 'The Cavalier.' 'The Roundhead' is rather overdrawn: he spouts, Bible in hand, fist uplifted, from a tub: a pump hard by symbolises the quality of his talk. The art which Mr. Rossiter brings to his service is fairly good. Of higher quality every way, both for wit and painting, is Mr. Marks' 'Tinker.' This artist can never put brush to canvas without provoking laughter, and yet after a quaint fashion he preserves a certain stiff dignity.

We have marked seventeen landscape-painters as more or less worthy of notice: in a gallery not large, this is a considerable number. Cooke, R.A., contributes two small studies, detailed and truthful as are his larger pictures. We also marked a couple of faithful landscapes by James Peel, long known as a loving student of nature. We have notes of commendation against two works by C. J. Lewis: few artists have a more happy knack—though the method have over much dotted detail — of putting a flowering meadow upon canvas, sparkling in cinquefoil bloom. Harry Johnson exhibits some spirited sketches, which have more nature by far than the large scenic pictures exhibited for successive seasons in the British. Henry Moore has a lovely coast scene, not carried far in detail, but perfect for indication: the waves have onward movement and lively spray and ripple; the sky is reflected in the wet sand; there is light in the atmosphere, as when rain has cleared the air and the sun again smiles cheerily. Percy is brilliant, but mannered; James Danby, too, once again paints a sunset, only rather more conventionally than heretofore; Oakes manages to keep together a small picture better than a large one. The works he has exhibited of late are not far from the great ideas which the artist has long struggled to realise. Somewhat of the same difficulty of utterance may be observed in the works of another earnest student, Mr. C. P. Knight, who exhibits pictures which are veritably note-books of nature. A landscape by G. Mawley is over black—not to say dirty—in colour. The artist has scarcely obtained mastery over oils. 'Harrow, from Hampstead—Sunset,' by G. F. Teniswood, is a nice "bit" of truthful nature. Napier Hemy is a painter from whom greatness may be looked for in the future, at least by one who shall live long enough to see him fairly clear of his eccentricities. 'The Cottage Garden' is certainly not cheerful; this is the shady side of nature: instead of sun, air, health, there is morbid melancholy. This, indeed, would seem the spirit that watches over the landscape-painters of the Dudley Gallery. They can never be impressive enough; they are of opinion that in sunlight the mind is seldom serious or meditative: hence they tone down colour and reduce brilliancy, so that there is impending danger of eclipse and total darkness, when whatever may be grand will have the advantages of being invisible. This would seem to our comprehension the genius of the "Dudley" school of landscape. And we must confess, as before stated, that the talent of these aspiring and deserving artists obtains more congenial expression in water-colours than in oil. The gallery, as a whole, leaves upon the mind a dolorous impression of muddiness in colour.

BUCHANAN'S POEMS.*

A VOLUME of original poems ushered into the world with all the gorgeous accompaniments of a "Christmas book" is somewhat of a novelty; and it is the more so when, as in the present instance, the poet is one who has achieved a reputation that requires not the aid of toned paper, and rich binding, and a multitude of engravings, to render his writings acceptable. Such luxuries of bibliopolic art may give comparative value to what is in itself worthless, but can never place a single leaf in the chaplet which the poet has won by the force of his own genius. Nevertheless we welcome Mr. Buchanan's reappearance in what may, perhaps, be termed a "court-dress."

We are not, however, quite correct in saying that the whole of these poems are now for the first time given to the public; three of them, "The Northern Muse," "An English Eclogue," and "A Scottish Eclogue," have been published before; but their republication offered the opportunity, which has not been lost, of introducing some very pleasing illustrations, that make an agreeable variety. The two longest poems among the "novelties" are called respectively "Meg Blane" and "The Exiles of Oona." Mr. Buchanan's muse is generally of a sad and, for this reason, unattractive nature; his pictures are full of strong feeling and impressive character; but we contemplate them with more pain than pleasure, just as we do a painted canvas which portrays some scene of horror or misery; while by how much the artist has displayed skill and power in his delineation, by so much does he mingle with our admiration of his genius a feeling of regret that it has not assumed a more inviting form. And not only does Mr. Buchanan surround his people with the dark shadows of life, but he selects them often from the rough and untutored elements of society; true and honest folk enough, perhaps; yet drawn by the poet without any of those softening and graceful lines which to the mental eye would subdue the ruggedness of their nature. Meg Blane inhabits a hut on the north coast: here is her portrait:—

"Man's height was hers—man's strength and will thereto,
Her shoulders broad, her step man-like and long;
'Mong fishermen she dwelt, a rude, rough crew,
And more than one had found her fist was strong.
And yet her face was gentle, though the sun
Had made it dark and dun."

Meg supports herself and a half-witted son by fishing, till by-and-by a wrecked vessel leaves on the shore of the village the father of her boy, but not her husband, for she was one

"Whose foot had left the pathway of the just."

Since his first abandonment of her he had married another woman, excluding for ever the hope Meg had long entertained, and which had been her great support amid all her trials, of becoming his lawful wife. The story is one of sorrow, suffering, and death; it is told with great descriptive power, especially in what we may call the "sea passages," and with much tenderness of feeling. Mr. Buchanan is evidently well acquainted with fisher-life as it exists in those parts of our island which are remotest from civilisation; and his verse is sometimes as strong, yet as unmusical, as the sound of the stormy waters on which the hardy fisherman toils for his bread: this he may claim as a merit in the sense of adaptability to his subject. His poetry is not for those who can relish only the smoothness of metrical lines and the polished language in which some writers seek to clothe their ideas.

The story of "The Exiles of Oona" is not very clearly set forth; the scene is laid in Scotland, whither Hector Stuart has returned, after ten years' absence at sea, to find the home of his youth broken up, and the inhabitants of the glen congregating together to embark for a distant land, having been driven out that the deer may have a wider range to thrive in. An ancient Highlander says, when speaking of the results of the ejection:—

"O Hector, where the little children came
To lisp the English tongue at these old knees,
The sportsman's dogs loll out red tongues and bay;
"And where the Highland lassie drew her water,
The moorhen builds her clumsy nest of sedge,
And bloody hands see that she does not hunger;
"And where the old grey men and snooded matrons
Gathered to hear the wandering preacher preach,
The horned buck leads his dun herds, silent-footed."

These stanzas will serve to show the author's power of description, as well as the metrical



treatment of the subject, which is peculiar. We must leave the other poems to the judgment of those who read them. Everywhere will be found a certain wild yet fervid imagination, which, as we have already intimated, develops itself most congenially among the miseries and the troubles to which the life of man is frequently subjected. There are, however, a few poems of a more cheerful tone.



The volume has upwards of fifty illustrations by Messrs. T. and E. Dalziel, A. B. Houghton, G. J. Pinwell, W. Small, J. Wolf, and J. B. Zwecker; the whole engraved by the Brothers Dalziel. The two introduced here as specimens, are 'Meg Blane and her Witless Son,' by Houghton, and T. Dalziel's 'Children at the Brook.' The book is excellently printed at Messrs. Dalziel's press.

* NORTH COAST AND OTHER POEMS. By ROBERT BUCHANAN. Published by G. Routledge and Sons, London.

POETRY OF ROBERT BURNS.*

The idea of illustrating, and in a manner commensurate with its worth, the poetry of Robert Burns was a good one. His writings, notwithstanding their Scottish idioms and phraseology, have become a part of our language, and have penetrated into every country where it is spoken. The southerner, equally with his northern brother, can feel the noble sentiments often uttered by the poet, and can relish his truthful and exquisite descriptions of nature. Nor does the humour of Burns fall listlessly on English ears; we can appreciate all.

It is as unnecessary as it would be absurd at the present time, to examine critically his writings. Our business now is to say a word or two of Mr. Nimmo's edition of them. The artists principally employed to supply designs are, most of them, more or less favourably known on this side of the Tweed:—Messrs. R. Herdman, R.S.A., W. H. Paton, R.S.A., S. Bough, A.R.S.A., G. Steell, R.S.A., D. O. Hill, R.S.A., J. McWhirter, with others, J. Lawson, Miss A. E. McWhirter, E. J. Douglas, G. Hay, J. Cassie, C. Stanton, A.R.S.A., Mrs. D. O. Hill, C. A. Doyle, J. B. Macdonald, A.R.S.A., J. O. Brown, W. McTaggart, A.R.S.A. The engraver entrusted with the execution of the drawings is Mr. Paterson, to whose skill the accompanying woodcut, "Highland Mary," bears good testimony. His work is bold and decisive, yet delicate where this quality is needed. The drawing is by Mr. Herdman, and a sweet composition it is.

We may notice among the other illustrations of more than average merit—Douglas's "The Twa Dogs," beautifully engraved; the dungeon scene in "A Winter Night," a powerfully-conceived figure of the Ugolino type, by Herdman; and another somewhat similar in character, illustrating "Macpherson's Farewell," by Lawson; a churchyard scene, by J. Cassie, which heads the ode "To the Owl;" the illustration, by C. Stanton, of "Man was made to mourn;" a capital stable interior, by G. Steell, "The Auld Farmer's Salutation to his Auld Mare Maggie;" "The Poor and Honest Sodger," by J. B. Macdonald, a most touching design; "The Bonnie Banks of Ayr," by J. Cassie; "O whistle, and I'll come to you," by C. Stanton, full of spirited expression; "When Rosy May comes in wi' Flowers," by W. H. Paton; "My Heart's in the Highlands," by S. Bough; "The Deil's awa' wi' the Exciseman," by C. A. Doyle. We have picked out these almost at random, as some, at least, of those to which we give preference; but there is scarcely one among the whole number to which objection would rightly be made.



The book is well printed by R. Clark, of Edinburgh, and appears in a sumptuous binding of green and gold, by Hunter, of the same city. It is only just that all concerned in the production of the volume should have their meed of commendation. A few judicious notes, and a copious glossary explanatory of Scotticisms, will enhance, to the English reader, the value of this beautiful edition of Burns's poems, a book in every way most creditable to all engaged upon it.

* Poems and Songs by Robert Burns. With Original Illustrations engraved by R. Paterson. Published by W. P. Nimmo, Edinburgh.

THE NATIONAL GALLERY.

After having been closed for the annual recess, the National Gallery was re-opened on the 4th of November. Of the additions which have been made to the collection, some are of rare beauty and merit, while others are valuable as contributive to the history of painting. The time of the production of these pictures, of which there are eleven, is within the fifteenth century, with one exception, a portrait by Rembrandt, dated 1634; and they are, with two exceptions, by Italian artists. They were the property of the late Sir Charles Eastlake, from whose executors ten were acquired by purchase. The eleventh was a presentation on the part of Lady Eastlake, in memory of "Sir Charles Eastlake, P.R.A., the first director of the National Gallery." The possession of these works by the late President is a sufficient guarantee of their authenticity and value.

The Rembrandt is a portrait of an old lady, and certainly one of the most brilliant performances of the artist. It was painted when he was only twenty-six years old, and it shows that at that early age, when even the greatest masters have been vacillating between different styles, and distracted by the plausibilities of others, Rembrandt had already formed for himself those principles of which the illustration has immortalised him. In contemplating this head we cannot call to mind an instance in which the materials of the Art have been so successfully transmuted into living flesh. The type is the quintessence of vulgarity—so coarse that, in reference to the subject, one of two things must have occurred to any other painter: he would have declined the commission, or have ruined it by an attempt at impossible refinements. It is inscribed, *Æ. SE.* 83. *Rembrandt, ft.* 1634. Before it came into the possession of Sir Charles Eastlake, it was the property of Mr. Wells, of Redleaf. As a portrait, there is not a finer example of the painter—being wonderfully fresh in colour, and in perfect preservation.

The subject of the really beautiful picture presented to the Gallery by Lady Eastlake, is 'St. Anthony and St. George in conversation.' The former wears a brown monastic habit, while St. George appears in the full equipment of a knight of the fifteenth century, with the exception of the head gear, for which is substituted a very large Tuscan straw hat. St. Anthony carries his stick and his bell. The figures face each other, being seen in profile by the spectator. St. George has just slain the dragon, which lies at his feet. The armour of St. George is worked out with extraordinary nicety. The upper part of the body is defended by a surcoat, in the back of which is inserted a cross of mail, with every ring individually painted. The lower limbs are enclosed in plate armour, which is not less minutely described; but it would appear that the painter has fallen into the error of attributing to the saint a tilting suit rather than an equipment for the battle-field. The background is a dark wood, and in the sky is a bright vision of the Virgin and the infant Saviour. At the bottom of the picture is written *Pisanus Fi.* in eccentric capitals. It is the work of Pisano, an excellent Veronese painter, who died about 1451. Through Vasari he is more commonly known as Vittorio Pisanelli, and is more celebrated as a medallist than a painter. Several of his medals still exist, bearing dates from 1444 to 1448, and they are generally inscribed *Opus Pisani Pictoris.* He has been also called *Pisanus Veronensis.* On the ornamental parts of the frame above and below the picture, are embossed copies of two of his medals. The lower contains a profile portrait of himself, and the upper a profile of his patron, Leonello d'Este, Marquis of Ferrara, Modena, and Reggio. Above Pisano's picture is a bust portrait of Leonello d'Este, showing him as a young man, wearing his hair combed back into a mass behind;—it was painted by an artist named Giovanni Oriolo. Between this profile and the medallion there is an unmistakable likeness; but there are differences which would show that the medallion has not been executed after that portrait. Of Oriolo, little is known,

but he is supposed to have been a Ferrarese painter. The portrait is inscribed *Leonellus Marchio. Estēsis*, and signed *Opus Johānis Orioli*. It is painted in *tempera* on wood.

There are two fragments of fresco by Dominico Veneziano; both heads of Saints wearing monkish habits. The fresco of which these were portions was painted on a house at Florence, and is signed *Dominicus D. Venicis P.* This artist is celebrated as one of the first who, in Italy, adopted oil painting, having learnt the method from Antonello da Messina. Domenico was painting at Florence as early as 1439. He worked also at Loretto and Rimini, and died at Florence in 1461.

'The Madonna and Infant Saviour enthroned, attended by six Saints playing musical instruments,' is a large upright picture by Cosimo Tura, in excellent condition, and powerful in colour. The saints are placed on the steps of the throne—a favourite arrangement with ancient painters. Two of them play violins; two, guitars; and two are seated at a small portable keyed organ, which one plays, while the other works the bellows. This picture is full of ornamental accessory, which, together with the draperies, has been very elaborately painted. By the same artist is a 'St. Jerome in the Wilderness,' but so different in feeling from the above that, failing conclusive evidence to the contrary, the two works would scarcely be attributed to the same hand. The saint kneels in a rocky desert, and is in the act of mortifying his body with a stone; in the background is the lion with a thorn in his foot. The figure is semi-nude, being only partially enveloped in a dark drapery. The painter, Cosimo Tura, was a Ferrarese; he was born about 1406. 'St. Michael and the Dragon,' by Fra Carnovale, shows the saint standing with his foot on the serpent, of which he holds in his left-hand the head, having severed it with a falchion that he still grasps in his right hand. The saint wears a rich Roman military costume, with red boots. The details and ornaments of the dress are made out with extraordinary care. We have little information regarding Fra Carnovale as a painter. He was a Dominican friar, and was, in 1461, curate of San Cassiano di Cavallino, near Urbino, and appears to have been still living there in 1488. According to Vasari, Bramante studied under him. Another 'St. Jerome in the Desert,' by Bono, of Ferrara. The scene is a wild rocky landscape, in which the saint appears with a lion by his side, and the usual accompaniment of books, the cardinal's hat, and the design of a cathedral. The picture bears the signature, *Bonus Ferariensis Pisani Discipulus*. In the last word, the *c*, it will be observed, is omitted. He thus declares himself a pupil of Pisano, though he is also said to have studied under Squarcione at Padua. He is not claimed by Cittadella as of the School of Ferrara. He was living in 1461. A group consisting of Saints Peter and Jerome, painted by Antonio Vivarini on a narrow upright slip of panel, looks somewhat like a supplementary portion of a larger picture. The figures are about half life-size. St. Jerome, wearing his red hat, holds before him a model of a church, and a book from which, partially open, rays of light issue. St. Peter has also a book, and also two keys, which are embossed into low relief on the panel and gilt. The painter of this picture, Antonio Vivarini, of Murano, studied his Art in Venice, and flourished about the middle of the fifteenth century.

The last we have to mention is a 'Virgin and Infant Saviour enthroned,' painted by Vander Goes. On the right of the throne kneels St. Peter holding a book open, on which the Virgin rests her hand. On the left is St. Paul, who offers a pink to the infant. Mary wears a blue robe, over which is thrown a red drapery, covering also her head. Vander Goes died in 1479.

Certain of these works are highly esteemed as curiosities of Art, and all belong to a period of which accessible and well-authenticated examples are rare. It is their best recommendation that they come to us under sanction of the learning and experience of the late President, who had selected them for himself.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF CHARLES PRATER, ESQ., NOTTING HILL.

THE BROOK.

J. C. Hook, R.A., Painter. A. Willmore, Engraver.

It would be somewhat difficult to state categorically to which class of artists, the painters of figure-subjects or the painters of landscape, Mr. Hook belongs. He has produced pictures that would justify absolutely his position with the former: such, for example, as his 'Persecution of the Reformers in Paris,' his 'Dream of Ancient Venice,' 'The Controversy between Lady Jane Grey and Father Feckenham,' 'The Defeat of Shylock,' and many others which might be named. All these works are essentially figure-subjects. And if we look at those wherein landscape or seascape occupies much of the surface of the canvas, the figures are generally on so large a scale, and are altogether so prominent in motive as well as size, that they assuredly cannot properly be placed in the first-named denomination. The fact is, that where he introduces either land or water to any extent, it is, in most cases, made subservient to his main purpose—the narration of a story or the representation of some incident of rural or fisher life. It is only within the last few years that his pencil has been employed on such subjects: whether by them he has increased his reputation as a painter we would not undertake to say, and the question must be left for future writers upon Art to determine; but the eagerness with which these pictures are sought after by collectors proves, in some degree, that he has gained popularity, instead of losing it, by these productions. And the reason is obvious enough to all who know anything of the prevailing taste which, within no very prescribed limits, sways the destinies of British artists of all grades; the popular feeling is in favour of whatever is associated with home; and the painter who makes it his business to devote his talents to home-scenery and home-life is certain of meeting his reward in a wide-spread appreciation of his works.

Mr. Hook possesses the faculty which enables him to satisfy both requirements, and it is shown as distinctively in the landscape portion of his pictures as in the figures which give animation to it. There is, however, not unfrequently, a hardness in his colouring and a want of that softening down of distances, technically known as aerial perspective, that impart a crudeness to his canvases. But, on the other hand, they are brilliant with the tones of natural colour, and look like veritable transcripts of the localities whence his sketches were made.

'The Brook,' exhibited at the Royal Academy in 1859, was suggested by Longfellow's well-known verse:—

> "And out again I curve and flow,
> To join the brimming river;
> For men may come, and men may go,
> But I go on for ever."

It is a most pleasant picture, worked out with the greatest delicacy of detail, and with true feeling for the beauties of nature. It is, nevertheless, an example, though rather in a different way, of the peculiarity we have pointed out. The horse and cart, with the occupants of the latter, are almost on the same plane, or as near to the spectator as the figures on the bridge, and yet these are nearly as large again as the others. The disparity of size is most striking.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

Dundee.—One of the great attractions at the recent meeting of the British Association at Dundee was the exhibition, at the Volunteer Hall, of a collection of foreign pictures lent by Mr. Everard, of Brussels. They consisted of upwards of forty, ranging in dimensions from gallery to cabinet size works, and included specimens of Verboeckhoven, Ver Schendel, Portaels, De Haas, Carolus, and other well-known artists of the Continent.

Dublin.—The annual meeting of the members of the Academy was held, at the end of October, for the purpose of distributing rewards to the successful candidates. Mr. Edward R. Byrne, for his chalk drawing of a figure from the life, and Mr. David Briscoe, for his study, in oils, from the life-figure, received bronze medals. The silver medal was not awarded, but it would have been given to Mr. Francis Walker, had he not been disqualified in consequence of having been the recipient of the honour on a previous occasion. Mr. Byrne's study in this competition was highly commended. The prizes were presented by Sir Thomas Deane, who occupied the chair. The students and visitors were afterwards addressed by Mr. G. F. Mulvany, R.H.A., whose remarks were of a practical character, for the benefit of the students chiefly.

Bath.—The Fine Arts' and Industrial Exhibition, which was proposed to be held in this city, has been abandoned after due consideration by the Committee—the difficulties in the way of carrying out the project effectively being found insurmountable, at least at the present time.

Coventry.—The Industrial and Fine Art Exhibition, which was opened in this city in the month of June, was closed at the end of October. During this time it was visited by nearly 100,000 persons, exclusive of school children.

Dudley.—The great fountain has been formally opened by the Earl and Countess of Dudley, in the presence of a large concourse of people, in the market-place of Dudley. Its total cost, defrayed by the noble earl, is £3,000. It is in form a quadrilateral, pierced by arches in one direction, in the other by semicircular projections, surmounted by two sea-horses. In the dome, two large plates of coloured glass have been inserted, and these throw a coloured light upon the water when thrown from three marble tazzas. The fountain also bears two figures, representing a miner and an agriculturist, in allusion to the characteristics of the county. The total height is 18 feet. Mr. Forsyth, of London, is the sculptor. An engraving of the work has appeared in our Catalogue of the Paris Exhibition; the model having been there since the opening.

Leeds.—The Executive Committee of the National Exhibition of Works of Art, to be held at Leeds in 1868, has placed the entire designs for decoration of the building in the hands of Professor Lewis, of University College, London, who is now engaged in carrying out the scheme originally proposed by Mr. J. B. Waring, Chief Commissioner. The most encouraging assurances of support have been received in the efforts of the Committee to bring together a collection of sculpture in marble worthy of the English school. Several of our most distinguished sculptors have evinced a warm interest in the Exhibition, while many well-known patrons of Art have promised examples from their collections. Henry R. Sandbach, Esq., has offered, in the most liberal manner, Gibson's famous *chef-d'œuvre*, 'The Hunter,' together with the 'Aurora,' by the same eminent sculptor; the 'Nymph preparing for the Bath,' by Wyatt; and the 'Shepherdess and Faun,' by Spence. Mr. W. R. Sandbach will lend 'The Angel's Whisper,' by Spence; and Sir F. Crossley, Bart., Messrs. F. Bennoch, H. Barnard, J. Rainey, James Kitson, and Arthur Lupton, will also contribute. His Royal Highness the Prince of Wales has notified that he will lend to the picture-galleries of the Exhibition the following important works:—'The Indian Tent,' by Sir Edwin Landseer, R.A.;



J. C. HOOK R.A. PINXT

A. WILLMORE. SCULPT

THE BROOK.

FROM THE COLLECTION OF CHARLES PRATER ESQ. NOTTING HILL.

LONDON VIRTUE & CO.

but he is supposed to have been a Ferrarese painter. The portrait is inscribed *Leonellus Marchio. Estēsis*, and signed *Opus Johānis Orioli*. It is painted in *tempera* on wood.

There are two fragments of fresco by Dominico Veneziano; both heads of Saints wearing monkish habits. The fresco of which these were portions was painted on a house at Florence, and is signed *Dominicus D. Venicus P.* This artist is celebrated as one of the first who, in Italy, adopted oil painting, having learnt the method from Antonello da Messina. Domenico was painting at Florence as early as 1439. He worked also at Loretto and Rimini, and died at Florence in 1461.

'The Madonna and Infant Saviour enthroned, attended by six Saints playing musical instruments,' is a large upright picture by Cosimo Tura, in excellent condition, and powerful in colour. The saints are placed on the steps of the throne—a favourite arrangement with ancient painters. Two of them play violins; two, guitars; and two are seated at a small portable keyed organ, which one plays, while the other works the bellows. This picture is full of ornamental accessory, which, together with the draperies, has been very elaborately painted. By the same artist is a 'St. Jerome in the Wilderness,' but so different in feeling from the above that, failing conclusive evidence to the contrary, the two works would scarcely be attributed to the same hand. The saint kneels in a rocky desert, and is in the act of mortifying his body with a stone; in the background is the lion with a thorn in his foot. The figure is semi-nude, being only partially enveloped in a dark drapery. The painter, Cosimo Tura, was a Ferrarese; he was born about 1406. 'St. Michael and the Dragon,' by Fra Carnovale, shows the saint standing with his foot on the serpent, of which he holds in his left-hand the head, having severed it with a falchion that he still grasps in his right hand. The saint wears a rich Roman military costume, with red boots. The details and ornaments of the dress are made out with extraordinary care. We have little information regarding Fra Carnovale as a painter. He was a Dominican friar, and was, in 1461, curate of San Cassiano di Cavallino, near Urbino, and appears to have been still living there in 1488. According to Vasari, Bramante studied under him. Another 'St. Jerome in the Desert,' by Bono, of Ferrara. The scene is a wild rocky landscape, in which the saint appears with a lion by his side, and the usual accompaniment of books, the cardinal's hat, and the design of a cathedral. The picture bears the signature, *Bonus Ferariensis Pisani Discipulus*. In the last word, the *c*, it will be observed, is omitted. He thus declares himself a pupil of Pisano, though he is also said to have studied under Squarcione at Padua. He is not claimed by Cittadella as of the School of Ferrara. He was living in 1461. A group consisting of Saints Peter and Jerome, painted by Antonio Vivarini on a narrow upright slip of panel, looks somewhat like a supplementary portion of a larger picture. The figures are about half life-size. St. Jerome, wearing his red hat, holds before him a model of a church, and a book from which, partially open, rays of light issue. St. Peter has also a book, and also two keys, which are embossed into low relief on the panel and gilt. The painter of this picture, Antonio Vivarini, of Murano, studied his Art in Venice, and flourished about the middle of the fifteenth century.

The last we have to mention is a 'Virgin and Infant Saviour enthroned,' painted by Vander Goes. On the right of the throne kneels St. Peter holding a book open, on which the Virgin rests her hand. On the left is St. Paul, who offers a pink to the infant. Mary wears a blue robe, over which is thrown a red drapery, covering also her head. Vander Goes died in 1479.

Certain of these works are highly esteemed as curiosities of Art, and all belong to a period of which accessible and well-authenticated examples are rare. It is their best recommendation that they come to us under sanction of the learning and experience of the late President, who had selected them for himself.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF CHARLES PRATER, ESQ., NOTTING HILL.

THE BROOK.

J. C. Hook, R.A., Painter. A. Willmore, Engraver.

It would be somewhat difficult to state categorically to which class of artists, the painters of figure-subjects or the painters of landscape, Mr. Hook belongs. He has produced pictures that would justify absolutely his position with the former: such, for example, as his 'Persecution of the Reformers in Paris,' his 'Dream of Ancient Venice,' 'The Controversy between Lady Jane Grey and Father Feckenham,' 'The Defeat of Shylock,' and many others which might be named. All these works are essentially figure-subjects. And if we look at those wherein landscape or seascape occupies much of the surface of the canvas, the figures are generally on so large a scale, and are altogether so prominent in motive as well as size, that they assuredly cannot properly be placed in the first-named denomination. The fact is, that where he introduces either land or water to any extent, it is, in most cases, made subservient to his main purpose—the narration of a story or the representation of some incident of rural or fisher life. It is only within the last few years that his pencil has been employed on such subjects: whether by them he has increased his reputation as a painter we would not undertake to say, and the question must be left for future writers upon Art to determine; but the eagerness with which these pictures are sought after by collectors proves, in some degree, that he has gained popularity, instead of losing it, by these productions. And the reason is obvious enough to all who know anything of the prevailing taste which, within no very prescribed limits, sways the destinies of British artists of all grades; the popular feeling is in favour of whatever is associated with home; and the painter who makes it his business to devote his talents to home-scenery and home-life is certain of meeting his reward in a wide-spread appreciation of his works.

Mr. Hook possesses the faculty which enables him to satisfy both requirements, and it is shown as distinctively in the landscape portion of his pictures as in the figures which give animation to it. There is, however, not unfrequently, a hardness in his colouring and a want of that softening down of distances, technically known as aerial perspective, that impart a crudeness to his canvases. But, on the other hand, they are brilliant with the tones of natural colour, and look like veritable transcripts of the localities whence his sketches were made.

'The Brook,' exhibited at the Royal Academy in 1859, was suggested by Longfellow's well-known verse:—

> "And out again I curve and flow,
> To join the brimming river;
> For men may come, and men may go,
> But I go on for ever."

It is a most pleasant picture, worked out with the greatest delicacy of detail, and with true feeling for the beauties of nature. It is, nevertheless, an example, though rather in a different way, of the peculiarity we have pointed out. The horse and cart, with the occupants of the latter, are almost on the same plane, or as near to the spectator as the figures on the bridge, and yet these are nearly as large again as the others. The disparity of size is most striking.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

DUNDEE.—One of the great attractions at the recent meeting of the British Association at Dundee was the exhibition, at the Volunteer Hall, of a collection of foreign pictures lent by Mr. Everard, of Brussels. They consisted of upwards of forty, ranging in dimensions from gallery to cabinet size works, and included specimens of Verboeckhoven, Ver Schendel, Portaels, De Haas, Carolus, and other well-known artists of the Continent.

DUBLIN.—The annual meeting of the members of the Academy was held, at the end of October, for the purpose of distributing rewards to the successful candidates. Mr. Edward R. Byrne, for his chalk drawing of a figure from the life, and Mr. David Briscoe, for his study, in oils, from the life-figure, received bronze medals. The silver medal was not awarded, but it would have been given to Mr. Francis Walker, had he not been disqualified in consequence of having been the recipient of the honour on a previous occasion. Mr. Byrne's study in this competition was highly commended. The prizes were presented by Sir Thomas Deane, who occupied the chair. The students and visitors were afterwards addressed by Mr. G. F. Mulvany, R.H.A., whose remarks were of a practical character, for the benefit of the students chiefly.

BATH.—The Fine Arts' and Industrial Exhibition, which was proposed to be held in this city, has been abandoned after due consideration by the Committee—the difficulties in the way of carrying out the project effectively being found insurmountable, at least at the present time.

COVENTRY.—The Industrial and Fine Art Exhibition, which was opened in this city in the month of June, was closed at the end of October. During this time it was visited by nearly 100,000 persons, exclusive of school children.

DUDLEY.—The great fountain has been formally opened by the Earl and Countess of Dudley, in the presence of a large concourse of people, in the market-place of Dudley. Its total cost, defrayed by the noble earl, is £3,000. It is in form a quadrilateral, pierced by arches in one direction, in the other by semicircular projections, surmounted by two sea-horses. In the dome, two large plates of coloured glass have been inserted, and these throw a coloured light upon the water when thrown from three marble tazzas. The fountain also bears two figures, representing a miner and an agriculturist, in allusion to the characteristics of the county. The total height is 18 feet. Mr. Forsyth, of London, is the sculptor. An engraving of the work has appeared in our Catalogue of the Paris Exhibition; the model having been there since the opening.

LEEDS.—The Executive Committee of the National Exhibition of Works of Art, to be held at Leeds in 1868, has placed the entire designs for decoration of the building in the hands of Professor Lewis, of University College, London, who is now engaged in carrying out the scheme originally proposed by Mr. J. B. Waring, Chief Commissioner. The most encouraging assurances of support have been received in the efforts of the Committee to bring together a collection of sculpture in marble worthy of the English school. Several of our most distinguished sculptors have evinced a warm interest in the Exhibition, while many well-known patrons of Art have promised examples from their collections. Henry R. Sandbach, Esq., has offered, in the most liberal manner, Gibson's famous *chef-d'œuvre*, 'The Hunter,' together with the 'Aurora,' by the same eminent sculptor; the 'Nymph preparing for the Bath,' by Wyatt; and the 'Shepherdess and Faun,' by Spence. Mr. W. R. Sandbach will lend 'The Angel's Whisper,' by Spence; and Sir F. Crossley, Bart., Messrs. F. Bennoch, H. Barnard, J. Rainey, James Kitson, and Arthur Lupton, will also contribute. His Royal Highness the Prince of Wales has notified that he will lend to the picture-galleries of the Exhibition the following important works:—'The Indian Tent,' by Sir Edwin Landseer, R.A.;



J.C. HOOK R.A. PINXT

A. WILLMORE. SCULPT

THE BROOK.

FROM THE COLLECTION OF CHARLES PRATER ESQ. NOTTING HILL.

LONDON VIRTUE & Co.

BRITISH
31 MA 68
MUSEUM

'An Italian Serenade,' by Rudolph Lehmann; 'The Bivouac in Egypt,' by Carl Werner; 'The Fight for the Diamond,' by E. Corbould; and 'The Emperor of Russia and the Prince of Wales Sleighing,' by N. de Swertchkow. The Committee has received a notification from the Secretary of State for India, that a selection of works of Indian Art for exhibition will be made by Dr. Forbes Watson, the Reporter on Indian products. The many beautiful objects of Oriental Art will form a most attractive and important section at the Exhibition, and one which, in textile fabrics especially, is calculated to interest the toilers of the loom, and afford the highest practical advantage to the manufactures in which Yorkshire and the North are so largely concerned. The works of Art will be distributed as follows:—1. Three galleries of oil-paintings by the old masters, and a collection of their drawings and sketches. 2. Two galleries of oil-paintings of the English school by deceased and living artists. 3. A gallery of oil-paintings by modern foreign artists. 4. A gallery of English water-colour drawings. 5. A gallery of portraits of deceased Yorkshire worthies. 6. A collection of miniatures. 7. A gallery of engravings, etchings, &c. 8. An Oriental Museum. 9. A museum of ornamental art, from the earliest British period to the close of the eighteenth century, including furniture, tapestry, china, glass, metal work, &c. 10. A collection of marble sculpture.

LINCOLN.—The noble wood-carving of the choir of Lincoln Cathedral is being restored under the direction of Messrs. Rattee and Kett, of Cambridge, artists of well-known reputation in this kind of ornamental work. The south side is already completed; and now that the high pews which stood in front of the stalls are moved, the effect of the latter is fine.

MANCHESTER.—A commission for a large picture, to be placed in the Town Hall, has been given to Mr. G. E. Tuson. During the recent visit of the Sultan to England, the Mayor and Corporation of Manchester and the Council of the Cotton Supply Association were presented to his Majesty, and it is this event that the painting will commemorate. Mr. Tuson has passed some time in Turkey, and when there executed several commissions, principally portraits of native gentlemen. He is, therefore, it is presumed, well qualified for the task allotted him. His works are not familiar to us, but we remember that when a student at the Royal Academy he gained three medals. He also painted the portrait of Sir W. Williams, of Kars, for the Guildhall of London, and has produced, we understand, other works which have found purchasers.—Mr. Bentley, of this place, has recently published a photographic picture which he calls 'Sam Bamford and his Friends of the Manchester Literary Club.' The figures, seventeen in number, are well grouped round a table, so that all may be easily recognised by their friends, and if the likenesses are as satisfactory individually as they are pictorially, the artist has achieved a success. Judging from the portrait of the only gentleman of the group whom we have the pleasure of knowing personally, Mr. Charles Swain, the poet, we have not the least reason to doubt the truthfulness of all the rest. As a picture, this photograph is capital, and it will certainly find much favour among the fellow-townsmen and acquaintances of these Manchester celebrities.—Another large photograph of a similar kind has just been published by Mr. Eastham, of Manchester. It represents a very numerous group of distinguished members of the Social Science Congress of 1866. They are gathered in a hall to listen to a paper which is being read by one of their number. The portraits come out well, and are easily recognisable, but, as a picture, the work is spoiled by the background, which is altogether out of focus. The windows and door of the hall are wretchedly out of drawing.

SALISBURY.—The first of a number of statues destined to fill the vacant niches in the west front of Salisbury Cathedral has been fixed in its place; it represents our Saviour holding in his hand a globe. The figure is seven feet in height.

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

THE CLOSING OF THE PARIS EXHIBITION.—In one way, if not in other ways also, the close of the Paris Exhibition corresponded with its opening—both events took place on the very days that had been fixed and appointed for them. After the last day of October, indeed, had come and had passed away, three other days of grace were assigned for the special object of converting the receipts of the Exhibition during that short space of time into a charitable fund for the relief of the poor of Paris; so that there was a second closing as well as a first, and yet the Exhibition may be correctly recorded to have been brought virtually to its termination before those three days of grace had commenced. As well on October 31st as on November 3rd, with the close of each day, first the Exhibition building, and then the surrounding park, in the simplest and quietest manner possible ceased to be open; and when the 4th of November had arrived, as an exhibition the whole enterprise had glided from the present into the past. Closing ceremonial there was none—unless, in truth, instead of some splendid pageant, those three days of grace, with the benefits they may be the means of distributing in mid-winter amongst the needy and distressed of the Parisian population may be accepted as the best possible closing ceremonial, and the one that beyond all others would be the most worthy to become the crowning consummation of a Universal Exhibition.

At all events, the Imperial Commission showed a wise discretion in abstaining from any public display. Whatever may be the degree of success that the Exhibition itself may prove to have achieved, of the system of action pursued by the Commissioners there exists, and there can exist, but one opinion; and certainly that is an opinion which would not have secured for the Commissioners an ovation in a public closing ceremonial. Had it pleased the Emperor to have appeared and taken in person a prominent part in any pageant, and with his own voice to have pronounced the Exhibition "closed," as seven months before he had proclaimed that it was "open," unquestionably his Majesty would have been received in a manner which would have convinced him the part *he* had taken in connection with the great gathering on the *Champ de Mars* had been universally regarded with cordial approbation. But no such sentiments are entertained towards the Imperial Commissioners. Their vexatious, money extorting administration would, as soon as their work was brought to an end, be certain to call forth an undisguised expression of public condemnation. And so the Commissioners prudently declined to undertake a special blowing of their own trumpets, and were graciously pleased to permit their Exhibition to close itself.

All elaborate criticism of this Exhibition—the greatest amongst those wonderful assemblages of the productions of the mind and the hand of man that are specially distinguished as "Great," the most comprehensive also in its universality—must be left until no inconsiderable space of time shall have been conceded for mature reflection. Of the general success of this magnificent Exhibition as a UNIVERSAL EXHIBITION there can be no doubt. Regarded in this aspect, the Exhibition secured its own success. There is good reason also for hoping that, notwithstanding their enormous and unparalleled expenses, the Imperial Commissioners may be enabled to show a balance-sheet considerably in their favour. Their own policy, so short-sighted in its all-pervading meanness and its ubiquitous aptitude for exaction, had done its worst to ensure its own failure: still the sums received have been very large, and we feel justified in anticipating a financial success. At the same time, a liberal policy on the part of the Commissioners would have certainly brought with it its own reward, in the shape of a still more gratifying excess of receipts over expenditure. Nothing can be more remarkable than the prompt readiness with which the supreme authorities of Great Exhibitions display powers of annoying, and not unfrequently of actually disgusting, the very persons whom it would naturally be supposed that for every reason they would desire and study to conciliate, and even to please. And then, when once they have demonstrated their possession of qualities which are the very reverse of attractive, Great Exhibition Commissioners are certain to show that they are quite as resolute in adhering to a vexatious and mischievous system of policy as they are prepared to accept and to act upon it. The Imperial Commissioners this year at Paris have been distinguished by no short-comings in such qualifications for their office as these. Such a way as it was, they have pursued the even tenor of their course throughout their career, from first to last; and now that the Exhibition is closed, a retrospect of the administration of the Imperial Commissioners must so far do them justice as to declare that they have been uniformly consistent—consistent with themselves and their own system. In all human probability, except possibly in the case of the very young amongst us, the existing generation has seen the last of Great Exhibitions. Many causes, by no means uniform in their own character or their mode of operation, combine to render it almost, if not absolutely, a certainty that this year's Paris Exhibition will have no successor in any part of the world, at any rate until very near the close of the present century. We pass on to concentrate our attention upon whatever of salutary instruction or not less salutary warning this last Exhibition may have left behind it, its bequest to succeeding years, and its own appropriate memorial. In both capacities of teaching and of admonishing, as hereafter we shall be careful to show in detail, the Exhibition, in a great measure, has realised the expectations which it had excited. It has taught much that it was important to learn; it has given most valuable warnings to those who can feel the value of warnings, and consequently can apply them aright; it has shown to all nations very many things that were highly interesting, rich in direct teaching, and eminently suggestive; and it has conveyed lessons that are equally impressive through various works and productions which were conspicuous by reason of their absence.

As an exponent also, on the grandest possible scale, of the existing *status*, and of the comparative rank, of the Arts and artistic industries of the several nations of the civilised world, the Exhibition may be said, on the whole, to have done its work faithfully and well. Without for a moment admitting, in our own case, that either the strength or the weakness of our country was fully represented, still the British section of the universal display, if not

complete in exemplifying all British Art and manufacture and produce, was intelligible enough to the thoughtful amongst ourselves. There was enough in the Exhibition that was British to enable observant and earnest students to form a just estimate of the intrinsic value of the exhibits themselves; and, by comparing them with the corresponding productions of other countries, to determine the true standard of our relative national proficiency. It is scarcely possible for us, or indeed for any exhibiting nation, to fail in the faculty of discerning the great practical lessons which this vast competitive Exhibition was pre-eminently qualified to convey. But then, the grand thing is for us—and for all exhibiting nations—to apply, and to apply aright, the palpable teaching of the Exhibition.

In the matter of direct universal competition, with the attendant working of juries and determining of awards, this Exhibition has shown the absolute insufficiency of the existing system; or rather, it has shown the existing system to be radically unsound and altogether incompetent to accomplish its own professed objects. This is a matter of grave import, and the Exhibition has pronounced its verdict upon it after a fashion not to be misunderstood. A great point is thus gained.

In like manner, the Exhibition has shown, in the clearest and most conclusive style, both the present practical value of ancient and early Art, on the one hand, and on the other hand, the existing appreciation and use of the Arts of past ages. Here, as before, the lesson has been set forth as plainly as was possible, as significantly, and with the most impressive emphasis; and, as before, here again the subject for anxious consideration is the sound application of this teaching. These, however, are points, and with them must be associated many others of similar interest and importance, which must stand over to await leisure and opportunity for reflection and thought. The act of closing the Exhibition necessarily leads the mind from the fact of its veritable existence to the problem of its influence, and of its practical results. It will be well for all who have been interested in the Exhibition itself to take a part in one grand effort to do honour to its memory by keeping alive and cherishing its influence for the general good.

The Universal Exhibition is no longer a universal spectacle. The show is over. The closing-time has come and has passed. The whole enormous assemblage is broken up, and its component elements are dispersed to the four winds. Now succeeds the quiet and sober period for reflective study of the living image, and of the substantial remembrance, of this vanished enchantment. It remained sufficiently long in visible and tangible reality to fix its own image, and to impress on the memory of it a stereographic solidity. It is for those who were most familiar with it while yet in existence, who studied it with the greatest care and with the most true sympathy, to deduce from it for the universal good, for the particular good also of certain communities and persons, whatever lessons it now can convey, with an eloquence that is the more impressive because it is at once calm and earnest, free from passion, and yet abounding in power.

The Purchases at the Exhibition have been very numerous; in all the "groups" and "classes" a large proportion of the works are "*vendus*." The "freest" and most liberal of the purchasers are the English; by them chiefly the costliest productions have been bought; few persons of the hundreds of thousands who have been visitors to, will return without some *souvenir* of, the Exhibition. South Kensington has been a liberal buyer: where the money is to come from Parliament only knows; but Mr. Hunt will stare when the Treasury sees the bill. We hope there will be no repudiation, for the acquisitions made are, in all cases, or certainly nearly all, good—such as cannot fail to assist national taste and aid the education of the manufacturer. That would have been a miserable policy which forced us to neglect so valuable an opportunity for teaching the present and the future. Independently of purchases actually made, Mr. Cole has persuaded some foreign manufacturers to send their works to South Kensington "on chance;" that is to say, if the grant be larger than is calculated on, they will be bought at once, or possibly they may stand over till next year; at all events, it is pretty well understood they will not go back to France. Notably the most munificent of all the buyers is Lord Dudley; gems of various nations go to Whitley Court, one of his lordship's mansions. Mr. A. Morison also will be the possessor of some of the most famous of the "exhibits." Several of the best, though not the costliest of the works of many nations, will go to Edinburgh—to the museum there—selected by the sound and judicious taste of Professor Archer. The Emperor and the Empress are extensive buyers, and it will gratify those who look below the surface to note the pure taste that has in all cases suggested these purchases. Of the hundred works acquired by the sovereign and his estimable "lady" we did not see one that was inferior in character, although in many cases they were not of great value; the mark "*acheté par l'Empereur*," and "*acheté par l'Impératrice*," was a certain indication that the article was good. Every monarch of Europe ranks among the buyers, excepting, indeed, the Queen of England; but the name of her Majesty may be inscribed on several works executed for her; in that way also the name of the Prince of Wales appears. So far for *bonâ-fide* purchases; but it is notorious that the Universal Exhibition of the Works of all Nations has been degraded into a huge bazaar; shops of all kinds were opened months ago; there was no disguise, no necessity for any. If a customer bought a large object he was stopped at one of the gates and questioned, but he might fill his pockets with small works without let or hindrance. The principle of "selling" was carried to a disgusting extent. At all the alleys of the exterior there were "touters" to arrest passers by—to force them, almost, towards counters where "objects" of all sorts were to be had at prices only double the value. Among the dealers were some who sold *bon-bons*, and who placarded their stalls with announcements that any person might eat as much as he pleased for twopence. There was an abundance of choice "sweets" from all parts of the world, Mexican sugars being foremost among the favourites. Leaders among the sellers were *gamins* dressed up as Arabs, and uninviting girls of the *pavé*, who had donned for the nonce the habiliments of Eastern houris—all selling something. Added to these attractive exhibitions were the shows of the Chinese giant, the "*décapité parlant*," and other "shows" equally creditable to the Universal Exhibition, all of which brought grist to the mill of the Imperial Commission. Within the building the aspect was scarcely less degrading; one was almost forced to buy; passers by were arrested, often coarsely, and pushed towards a stall: progress was thus effectually stayed. The entrance to the Italian Court was made a "stop" by a seller of filigree—who sold thousands of pretty little "bits," and made half a fortune at the barrier. Everywhere, all about the building—within and without—this scandalous procedure was uninterruptedly carried on, the Imperial Commission in no way interfering.

A "Banquet" (so it is termed, in reference, no doubt, to its cost) was given, before the close of the Exhibition, to the Imperial Commissioners of France by the Commissioners of other countries; the price of a ticket of admission being £6; but those who had "claims" to be present were admitted at a reduced tariff of 60 francs. How the "claims" were made out, and in what they consisted, was left unexplained; no one was made to understand their nature, and as, perhaps, no questions were asked, it is probable that the guests generally preferred the minimum to the maximum. The Earl of Granville was in the chair; he is, *par excellence*, an English gentleman; there could have been found in England no one better to sustain the credit of the country. The movement is understood to have originated, and to have been principally carried out, by the British Commission, and Mr. Cole at least manifested the quality that most distinguishes a Christian—forgiveness of injuries; for, from the very beginning to the very end, the Imperial Commissioners have treated him and his staff with undisguised contempt, assuming, indeed, on all occasions, that England was not officially represented in France by the rank, influence, and intelligence of the country. The feeling was certainly not lessened when these Imperial Commissioners ascertained that, although the names of many noblemen and gentlemen of position in Science, Art, and Letters, were included in the list of Jurors, very few of them entered an appearance in France. However, the charity that suffereth long and is kind was exercised at the banquet; Lord Granville was generously oblivious of all offences given; and there was, of course, no dissentient voice when the health of the Imperial Commission was "drunk," although of compliments there was but a limited supply. One might have thought that the hosts should have entertained the guests, and not the guests the hosts; but there is ground for believing that the Imperial Commissioners were, in a degree, forced to the entertainment, "compelled to come in;" and it was not surprising that the invitation was not returned. Our position in France during the year 1867 was not a happy one; the honour and credit of England there was no one to uphold; during half the period of the Exhibition there was no British Ambassador in Paris; and if such had been the case during the other half, the evil would not have been a dismal one, for it is notorious that the Queen's representative was neither heard nor seen at any time by the leal and loyal subjects of her Majesty in Paris; and Lord Lyons "presented his credentials" when the Exhibition was all but unroofed. The Prince of Wales, during his brief residence there, lodged at an hotel, and did not "receive." The few men of high rank who did more than "run through," kept aloof from their countrymen of Art and Industry. Consequently, Great Britain was not Great in Paris from the March to the November of the year 1867.

MINOR TOPICS OF THE MONTH.

At South Kensington Museum there is in preparation for exhibition, a valuable collection of the works of Flaxman—as sketches, drawings, casts, models, designs in plaster, Wedgwood ware, and other relics, which will be regarded with much public interest; for the farther the succession of years removes from the time in which the great sculptor lived, the more truly are his productions appreciated. Of these objects there are not less than thirteen hundred, which it would be extremely difficult even to name individually in a catalogue. A great number of them, therefore, being small, will be classed in groups under general titles. Among those we have had an opportunity of seeing are—the original study for Michael and Satan, 'A Wise Virgin,' 'Perseus,' 'Apollo,' 'Hope,' 'Mercy and Pandora,' 'Mrs. Tighe,' 'A Circle of Angels,' part of a monument to Mr. Brown, 'The Golden Age' (Hesiod), medals of Kemble, Sir John Soane, Lord St. Vincent, Napoleon, Nelson, Heracleus, Tasso, and Wellington; designs from Homer, Æschylus, Dante, and Sophocles; cartoon of a Lion Hunt, after Rubens; cartoon of the Battle of the Standard, after Leonardo da Vinci; a book of drawings made by Stothard and others for Flaxman, and the book of sketches made by Flaxman, and presented by him to Mrs. Flaxman on the fifteenth anniversary of their wedding day, in which are described the adventures of a knight-errant in search of happiness by the practice and support of virtue, and by hostility to vice. The title-page contains a presentation address, illustrated by two hands clasped, encircled by a wreath, beneath which is the inscription, *Hail, wedded Love!* The collection is the property of Mr. T. J. Denman, and it consists of such a variety of objects as to represent, in some cases fully, the diverse powers of this highly-gifted man. Had he left nothing more than the works here exhibited, these were enough to have secured for him an imperishable fame, for each object, from the largest to the smallest, as the emanation of an exalted mind, presents material for profitable study.—The figures of Leonardo da Vinci and Donatello are the two last which have been added to the circle of artists in the great court. Leonardo, by Mr. John Tenniel, is not yet in mosaic; it is the one accepted portrait with the flat berret and the long grey beard. He holds a palette, and wears the long gown in which he is always represented; but this tells heavily against the gold background. In his Donatello Mr. Redgrave has well compensated the glitter of the gold by his arrangement of lights and darks in the figure. The famous Florentine sculptor appears as if descending, perhaps the steps of the *duomo*. He, with Ghiberti, Brunelleschi, Filarete, and others, was brought forward on the occasion of the ornamentation of the cathedral, the baptistery, and other sacred edifices with statues and bas-reliefs. When these mosaics are completed occasion will be afforded for speaking of their general effect.—The Loan Department has received a valuable contribution in a collection of beautiful Italian ceramic ware of the eighteenth century, the property of the Marquis d'Azeglio, among which some of the principal objects are two large vases, one richly decorated in the Raffaellesque style, the other in a lighter manner with wreaths of flowers accompanied with fruits. They are of ordinary Italian ware, and are productions of the factory of Capo di Monte. There is also a curious copy in white earthenware of the Dancing Faun, about the size of the bronze in the Tribune at Florence. This work has been much broken, and has been very clumsily repaired. There is also in the same material a group of Leda and the Swan, —also of Capo di Monte (1780)—an olive-green vase with two classical subjects in white figures, and two crucifixes of Doccia ware, a bowl of Turin Majolica (about 1737), a plateau, of the same ware, with the subject of Susannah and the Elders, by Gratapaglia (eighteenth century—early); with a numerous catalogue of other specimens of the productions of the most famous factories of Italy.

The Dublin Exhibition Palace.—An effort is making to induce the Government to purchase this building, and to locate there the various learned societies, as has been done with those of England at Burlington House. We earnestly hope it will be successful. There are a hundred reasons in favour of the plan, and not one against it, for we cannot consider as an impediment the comparatively small sum the nation will have to pay for it. If Ireland receives scant justice, she experiences very little indeed of liberality from England. Aid is always dealt out to her with reluctant hands. We bestow hundreds of thousands on South Kensington, and grudge a pittance to the "sister" country. If that be just, it is certainly not wise. We cordially indorse the concluding paragraph of a "memorandum" addressed to Lord Mayo by a committee of noblemen and gentlemen: "This project presents to the Government at this eventful time a splendid opportunity, which may not again occur, of satisfying Irishmen that a generous and liberal spirit will seek to promote the industry and permanent prosperity of their country."

Messrs. Marion and Co. have recently published a large and most striking photograph, in itself a very beautiful picture. It is called 'Sleep—a study from Nature,' and represents two young children sleeping on a simple bed in a room of some baronial castle or mansion overlooking the sea. The apartment is richly furnished, and hung with ancient implements of war, so far as we can make them out in the deep-shadowed parts of the print. Through a single mullioned window the moonbeams cast a strong light on the sleeping pair, one of whom, a boy, has thrown himself back from his pillow, with his left hand under his head, and in the movement has disarranged the coverlid, &c. His companion, a girl, by her long hair, has rested quietly. Through the window, the sea, lighted up by the moon, is visible. The effect is altogether quite Rembrandtish, yet exquisitely soft in all its gradations of colour, especially in the dresses of the children and the bed-coverings. We have rarely seen a photograph so well worthy of a frame and a place on some home-wall. There is no doubt that Mr. H. P. Robinson, who has the merit of producing this really fine work, is a most skilful photographer, and in this charming subject has made a very successful "hit." No artist could, by his pencil, give us so truthful a picture.

Mr. A. J. B. Beresford Hope's speech —delivered in the House of Commons August 1st—on Mr. Cowper's motion for the appointment of a Royal Commission on the National Art Collections, has been printed for circulation. It will probably be remembered that Mr. Hope advocated the appointment of a Minister of Art "responsible to the nation, and strong enough to deal with the whole question of National Art;" and it is tolerably certain that some such office should be created to guard the country, if this be possible, from the many and glaring "mistakes" made by those who at present too often exercise abused authority over British Art in all its ramifications. The speech, which bears only the imprint of C. Buck, Paternoster Row, will well bear re-perusal, for of the few gentlemen who, when they talk of Art in the House of Commons, have a knowledge of the subject, Mr. Beresford Hope certainly stands at the head. Besides, the special interest he always takes in such matters, of which we have had many proofs both in the House and out of it, makes him an "authority."

Portraits of our Saviour.—Mr. Thomas Heaphy, the artist, has addressed a letter to the *Athenæum* vindicating himself from certain charges made against him in the last number of the *Quarterly Review*. These charges have arisen out of the series of papers by Mr. Heaphy which appeared in the *Art-Journal* a few years since, entitled "An Examination into the Antiquity of the Likeness of Our Blessed Lord," and the papers in question were illustrated by drawings made by Mr. Heaphy, and, as he asserts, actually copied by him from the original paintings of very ancient date. The writer in the *Quarterly* assumes that because these pictures are not accessible to the public, Mr. Heaphy must have copied his subjects from prints sold in the streets. This he denies, and, though he does not choose to state the means by which he had been enabled to see and copy the originals, his letter will scarcely fail to satisfy the reader that he says what is true. In one special instance which the reviewer refers to, asserting that the keeper of the picture "suffers none to approach sufficiently near to distinguish its characteristics," Mr. Heaphy states that he "had it in his hands on several separate occasions," and in the presence of Englishmen whose names he gives. Writers should bear in mind that there are methods of getting at secrets which they may not know of, but to which other people may find a way.

Messrs. Delarue have issued their Diaries and Pocket-Books for the year 1868. As heretofore, they are much the best of the annual issues. Containing a large amount of useful information, compiled with exceeding care and thorough accuracy, distinctly printed on fine paper, and neatly and firmly bound, these books, that are necessities, are made graceful acquisitions, and maintain in public favour the position they have held so long.

Mr. Rimmel has issued his pretty little "Calendar" for the year 1868. It consists of seven coloured prints representing the Seven Ages. They are from the designs of M. Jules Chèret, an accomplished artist of France; and are not merely "for the occasion," but are works of pure, and almost high, Art. Mr. Rimmel merits thanks for rendering a toy of the season a means of education as well as pleasure.

Messrs. Fuller and Co. have submitted to us several illuminated texts of much interest and beauty; they are designed expressly for the firm, and are printed in gold and colours at the "Albert Press." Without being at all severe in character, they are sufficiently solemn, and are based on time-honoured authorities, without being actual copies. The texts are judiciously chosen; and as good examples of a charming art, they have not been surpassed by any modern publications of the class.

REVIEWS.

EXAMPLES OF CHINESE ORNAMENT. Selected from Objects in the South Kensington Museum, &c. By OWEN JONES. Published by S. and T. GILBERT, London.

We believe this work was originally projected to appear in parts or numbers, but as only the first of these reached us about the commencement of the year, when we gave a short notice of it, it may be presumed the primary intention was not carried out. At all events, there is now before us a handsome volume of one hundred plates in chromolithography, very carefully printed at the presses of Messrs. Day and Son.

The peculiarities of Chinese ornamentation are generally such as the English designer does not care to accept as guides; nevertheless it is full of most useful suggestions, and not unfrequently is worthy of exact imitation. The forms usually employed, especially when they are of a floriated character, are commonly unfamiliar to English eyes, and on that account chiefly may not prove altogether acceptable; but even their novelty is an advantage, in developing new ideas, and in showing us something removed from the conventional forms to which we are accustomed. We cannot, however, agree with Mr. Owen Jones—great authority as he is—on the general harmony of colour adopted by the Chinese ornamentists. He says,—"The scheme of colouring is peculiarly their own. They deal principally with broken colours; pale blue, pale green, and pale pink for the masses; dark pink, dark green, purple, and yellow and white in much smaller quantities. There is nothing crude or harsh in any of their compositions; the eye is perfectly satisfied with the balance and arrangement of both form and colour, but there is an absence of that purity in the drawing which we find in the works of the ancient Greeks, Arabs, and Moors, and even in the works of our own day of all the Mahommedan races." There are some examples introduced by Mr. Jones into his volume which do not satisfy our eyes, as that of Plate 56, where deep red flowers appear on a yellow ground, and other flowers of a dark blue, and dragon-flies of dark purple, are most obtrusive. The same objection we would raise against the colouring of Plate 79, where a similar want of harmony is apparent, and is increased by a border of glaring red and yellow. These defects, however, are very few, and the majority of examples given are worthy of study in every particular: some are of great elegance.

As a kind of sequel to Mr. Owen Jones's "Grammar of Ornament," this sumptuous volume, elucidating the decorative Art of a highly civilised yet singular nation, should find its place especially in the workshops and studios of all who are engaged in the production of the Industrial Arts.

THE MIRAGE OF LIFE. With Illustrations by JOHN TENNIEL. Published by the RELIGIOUS TRACT SOCIETY, London.

Adopting the optical illusion known as a mirage as symbolising the instability and the vanity of all earthly greatness, the compiler of this little book offers a series of biographical sketches of "men of eminence, in various walks of life, who sought their happiness in worldly pursuits without reference to the glory of God." The portraits, or examples, brought forward are those of George Brummell, as the "Man of Fashion;" Beckford, of Fonthill, as the "Man of Wealth;" Lord Clive, as the "Hero;" Pitt, as the "Statesman;" R. Brinsley Sheridan, as the "Orator;" Haydon, as the "Artist;" Sir Walter Scott, as the "Man of Literature;" Byron, as the "Poet;" Theodore Hook, as the "Man of Wit and Humour;" Lord Chesterfield, as the "Man of the World;" Lady Hamilton, the "Beauty;" and Napoleon I., as the "Monarch." The object of the author is evidently to warn all, especially the young, against the allurements of the world, by showing how these distinguished personages failed to find rest and happiness in what gave to each his elevation among his fellows. The intent is good, and, from the point of view occupied by the writer, is faithfully carried out. Perhaps, however, at some future time, he will take the other side of the question, and show us how some men and women have won distinction—and there has been, and still is, no lack of such—by deeds which have made their names famous as benefactors of their race, and who, in the last hour of their life, can look back on their career with the assurance that it has not been spent in vain for the good of others; and also with that fuller assurance as to the future given in those comforting words, "Verily, they have their reward."

Mr. Tenniel illustrates the narratives by some incident in the life of each individual. These pictures are drawn with his accustomed characteristic skill, and are carefully engraved by Messrs. Butterworth and Heath. The book is a suitable one for the young.

MONOGRAMS AND CIPHERS. Designed by H. RENOIR, Heraldic Artist. Complete Collection,—Alphabetically arranged. Published by T. C. JACK, Edinburgh; SIMPKIN, MARSHALL & Co., London.

If Mr. Renoir had exhibited as much taste and feeling for decorative beauty as he has ingenuity in the interlacings and twistings of his letters in order to combine them, this voluminous work, which contains nearly eight hundred examples, would have proved of great value to the ornamentists of every kind. Such merit, however, it does not show; here and there is a combination that may, perhaps, more than pass muster, but, as a rule, the letters have no beauty of design, and sometimes are so placed in combination as to render it necessary to turn the page in almost every direction to discover the letter intended. Occasionally a letter is good in itself, but spoiled by that in union with it; and sometimes the combination is so arranged as to result in three, or even four letters, instead of two; so that the real utility of the monogram is lost sight of. The repetition of two self-same letters where only one is required, of which we notice several instances, is also an objection. Mr. Renoir has an inventive genius, but it wants direction and training in such a school as the old illuminators established. We must, however, do him the justice to say his designs are remarkably well drawn, and that many of them convey hints that might be worked out with success. They also possess, generally, the merit of not being overdone with ornament.

MEMORIALS OF THE ENGLISH MARTYRS. By the Rev. C. B. TAYLER, M.A. New and Revised Edition. Published by the RELIGIOUS TRACT SOCIETY, London.

The words "new and revised edition" on the title-page of this book of memoirs intimate that it had a previous existence; but we only know it as it now appears. Mr. Tayler's writings, all of them of a devotional and truth-loving order, have always met with a favourable reception from that large portion of the public who can "accept the truth in the love of it." The histories of the old English martyrs who gladly laid down their lives for the holy doctrines they preached or professed, are here narrated by him in a novel and agreeable manner, so far, at least, as the sadness of the several stories can be made pleasant reading; for the places in which the martyrs lived and died are described and illustrated with the histories of the men themselves. Thus we have Lutterworth and John Wycliffe, Norwich and Bilney, Gloucester and Bishop Hooper, and many more. Mr. Taylor is evidently a thorough Protestant clergyman, and writes strongly, but not bigotedly, against the doctrines and creeds of the Romish Church, and the practices of a like tendency which are not insidiously, but openly, manifesting themselves in certain communities of our own. He says, "I wish to show what Rome once was; and she is, and ever will be, the same." Of course his polemical proclivities must limit the acceptability of his work to a class of readers, but this class is a very numerous one.

The book fairly merits illustrations of a higher order than those introduced, which scarcely are beyond mediocrity. Considering the proficiency attained by our wood-engravers of the present day, there is no excuse for giving the public inferior examples of woodcuts except on the score of cheapness, and this ought not to have had weight—if, indeed, it was taken into calculation—in the "making up" of such a book as this.

LADY BOUNTIFUL'S LEGACY TO HER FAMILY AND FRIENDS. Edited by J. TIMBS. Published by GRIFFITH AND FARRAN, London.

This companionable volume bears out fully the promise on its title-page—it is "calculated to increase the comforts of house and home." It really contains "practical instructions and duties, counsels and experiences, anecdotes, hints and recipes in housekeeping, and domestic management." Many of these are trite, others new and of valuable information, all well and pleasantly put, and any lady once having *tasted* the book, would desire to possess it. Mr. Timbs is a zealous and painstaking gatherer of what is useful, and has a certain amount of *quaintness* which imparts raciness to his style, so that whatever he treats of is well flavoured to the young housekeeper.

FINIS.

VIRTUE AND CO., PRINTERS, CITY ROAD, LONDON.

Instituted 1837. Incorporated 1846.

ART-UNION OF LONDON,

444, WEST STRAND, W.C.

1867.

President.

THE RIGHT HON. LORD HOUGHTON, D.C.L.

Vice-Presidents.

THE MOST HONOURABLE THE MARQUIS OF NORTHAMPTON. | THE VERY REVEREND THE DEAN OF ST. PAUL'S.

Council.

EDMUND E. ANTROBUS, ESQ., F.S.A.
HENRY BAKER, ESQ.
CHARLES BARRY, ESQ.
ROBERT BELL, ESQ.
THOMAS BELL, ESQ., F.R.S.
FRAS. BENNOCH, ESQ., F.S.A.
W. H. BODKIN, ESQ., Assistant Judge.
EDGAR A. BOWRING, ESQ., C.B.
ROBERT BROADWATER, ESQ.
JOSHUA W. BUTTERWORTH, ESQ., F.S.A.
B. B. CABBELL, ESQ., F.R.S.
E. S. DALLAS, ESQ.
ROBERT DICKSON, M.D., F.L.S.
CHARLES JOHN DIMOND, ESQ.
PROFESSOR DONALDSON.
GEORGE GODWIN, ESQ., F.R.S., F.S.A.
THOMAS GRISSELL, ESQ., F.S.A.
PHILIP HARDWICK, ESQ., R.A.
EDWARD HAWKINS, ESQ., F.S.A.
HENRY HAYWARD, ESQ.
JOHN HENDERSON, ESQ., F.S.A.
CHARLES HILL, ESQ., F.S.A.
JAMES HOPGOOD, ESQ.
ROBERT HUDSON, ESQ., F.R.S.
CHARLES LEAF, ESQ.
JOHN MARTIN, ESQ.
THEODORE MARTIN, ESQ.
CHARLES MAYHEW, ESQ.
SIR CHAS. NICHOLSON, BART., D.C.L.
J. R. PLANCHÉ, ESQ., Somerset Herald.
LEWIS POCOCK, ESQ., F.S.A.
J. ANDERSON ROSE, ESQ., F.R.S.L.
T. G. SAMBROOKE, ESQ.
SAMUEL SMILES, ESQ.
R. ZOUCH S. TROUGHTON, ESQ.
PROF. WESTMACOTT, R.A., F.R.S., F.G.S.
SIR GARDNER WILKINSON, F.R.S.
THOMAS WILLIAMS, ESQ.
SAMUEL WILSON, ESQ., ALDERMAN.
M. DIGBY WYATT, ESQ., F.S.A.

PLAN OF THE CURRENT YEAR.

Every Subscriber of One Guinea will receive,

BESIDES A CHANCE OF A PRIZE AT THE ANNUAL DISTRIBUTION IN APRIL,

AN IMPRESSION OF AN INTERESTING AND IMPORTANT PLATE

PITY,

Engraved by H. LEMON from the original picture by

H. LE JEUNE, A.R.A.

THE PRIZES INCLUDE

THE RIGHT TO SELECT A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS;

STATUETTES IN PORCELAIN

A WOOD-NYMPH,

Reduced from the Original by C. B. BIRCH, which gained the Premium of £600 given by this Society in 1864;

MEDALLION INKSTANDS IN BRONZE,

And other Works, all produced exclusively for the Society.

AN ARTIST'S PROOF OF THE PLATE MAY BE HAD FOR FIVE GUINEAS, WITH FIVE CHANCES IN THE DISTRIBUTION;

Or a Lettered Proof on India, with Two Chances, for Two Guineas.

THE SOCIETY'S ALMANACK IS NOW READY.

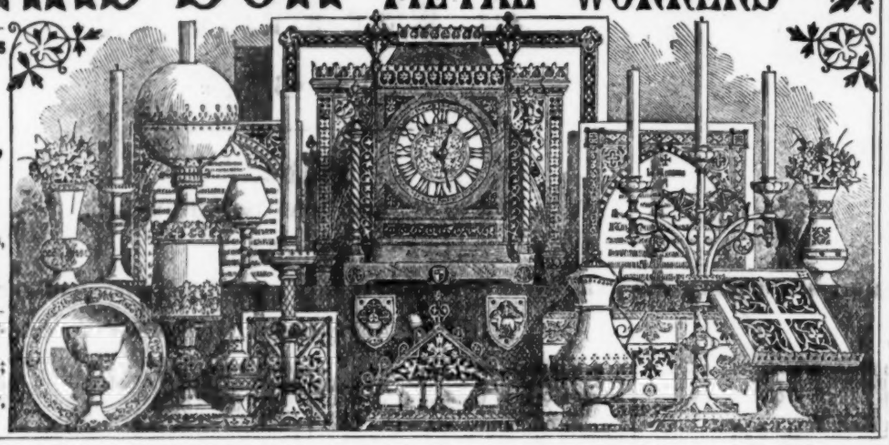
GEORGE GODWIN, } *Honorary*
LEWIS POCOCK, } *Secretaries.*

444, WEST STRAND, W.C., *February*, 1867.

HART AND SON MEDIÆVAL METAL WORKERS

MANUFACTURERS OF ARTICLES FOR
ECCLESIASTICAL AND DOMESTIC PURPOSES,
IN IRON, BRASS, AND SILVER.

Coronæ, Standards for Gas & Candles.	Clocks, Inkstands,
Lamps	Locks, Hinges,
Flower Vases,	Stoves, Fenders,
Lecterns,	Fire-irons,
Communion Services	Cornice Poles, Gates, Railings, &c. &c.



WORKS—SHOW-ROOMS & COUNTING-HOUSE
83 to 88, Wych Street, Strand, W.C.;
ALSO SHOW-ROOMS AT
70, 71, AND 72, BROOK STREET, HANOVER SQUARE, W.

JACKSON'S CEMENT for Repairing CHINA, GLASS, EARTHENWARE, CRYSTALS, TOYS, &c. JACKSON'S CEMENT has stood the test of time, and its usefulness is universally acknowledged in all quarters of the world. In Bottles at 6d. and 1s. each.

JACKSON'S BENZINE RECT:— REMOVES GREASE, PAINT, OIL, TALLOW, &c.; CLEANS SATIN SLIPPERS AND KID GLOVES TO PERFECTION; CLEANS ARTISTS' BRUSHES & PALETTES FROM OIL COLOURS. In Bottles at 6d. and 1s. each. By Chemists, Fancy Stationers, Bazaars, &c.

PARQUETS SOLIDAIRES.—HOWARD AND SONS, 26 and 27, Berners Street, Oxford Street, W., are prepared to supply MACHINE-MADE PATENTED SOLID PARQUET FLOORS 50 per cent. cheaper than they have been yet offered. Illustrated Catalogues, Plans, and Estimates free.

YOUNG'S PATENT PARAFFIN OIL.—To prevent accidents by explosion of Oil Lamps, ask especially for Young's Paraffin Oil. Guaranteed perfectly safe. No accident during 16 years' trial. Sold everywhere.

YOUNG'S HARD PARAFFIN CANDLES, Beautifully transparent, and highly illuminating, 1s. 3d. per lb. Sold everywhere. "Young's Hard" marked on tip of each candle.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,
USED IN THE ROYAL LAUNDRY,
AND AWARDED THE PRIZE MEDAL, 1862.
Sold by all Grocers, Chandlers, &c. &c.

THE
CASSIOBURY FIRE-EXTINGUISHER
as designed for the Rt. Hon. the Earl of Essex.
S. OWENS & Co.,
WHITEFRIARS STREET, LONDON, E.C.

WHITE AND SOUND TEETH.
JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE, established by forty years' experience as the best preparation extant for cleaning, beautifying, and preserving the teeth and gums. Prepared solely by JEWSBURY AND BROWN, Chemists, Market Street, Manchester. Sold in Pots at 1s. 6d., or double size 2s. 6d. each, by the proprietors and by various agents throughout the United Kingdom, America, and the Colonies.

WHO'S YOUR DOCTOR?
MORISON'S PILLS.
PREPARED ONLY AT THE
BRITISH COLLEGE OF HEALTH,
EUSTON ROAD, LONDON,
AND SOLD EVERYWHERE.

W. GARDNER,
CARVER AND GILDER.
CHEAPEST HOUSE FOR LOOKING-GLASSES AND PICTURE FRAMES.
MANUFACTORY,
No. 78, CITY ROAD, LONDON.

GLASS  SHADES

AQUARIA AND FERN CASES,
WINDOW GLASS,
GLASS AND OTHER MATERIALS FOR PHOTOGRAPHIC PURPOSES,
WHOLESALE AND RETAIL.
CLAUDET, HOUGHTON, & SON,
89, HIGH HOLBORN, LONDON.
LISTS OF THE PRICES, OR ESTIMATES, SENT FREE ON APPLICATION.

COMPOSITE HOUSEHOLD SOAP,
Concentrated and Dried by Machinery into ½-lb. Cakes, each equal to ¾-lb. ordinary Soap.
Sold by all respectable Dealers, in 50s. boxes. £5 chests (400 ½-lbs.) with lock and key, carriage paid.
Wholesale only at the CITY SOAP WORKS, Milton Street, London, E.C.
*** See Address on each piece.

SUPERIOR FURNITURE,
BEDSTEADS, BEDDING, CARPETS, AND CURTAINS.



T. H. FILMER and SON beg respectfully to call attention to their Old-established Manufactory and Warerooms, containing the LARGEST STOCK IN THE KINGDOM of the Quality and Design which, for the last Thirty Years, has gained for them such extensive patronage, the prices being the same as frequently charged for inferior goods.
FILMER'S SUPERIOR EASY CHAIRS AND SOFAS, of the best quality, made to shape on approval.
FILMER'S CIRCULAR EXTENDING DINING TABLES, opening to any size by a single movement.

T. H. FILMER and SON.
MANUFACTORY:
31, 32, and 28, BERNERS STREET, OXFORD STREET,
and 34 & 35, CHARLES STREET, LONDON, W.
AN ILLUSTRATED PRICED CATALOGUE SENT POST FREE.

VIRTUE AND CO.'S PUBLICATIONS.

PUNCH:

CONSISTING OF 20 VOLS., BEING THE RE-ISSUE OF PUNCH FROM 1841 TO 1860.

Published at £10 5s. 6d., now at 7 Guineas, in cloth, gilt edges; or £8 cloth, full gilt, or in imitation half-morocco.

IT CONTAINS—

"DOYLE'S 'MR. PIPS HYS DIARY;'" ALSO "LEECH'S ILLUSTRATIONS OF LIFE AND CHARACTER;" AS WELL AS "TENNIEL'S CARTOONS" UP TO THE YEAR 1860.

NAOMI; or, the Last Days of Jerusalem. By Mrs. J. B. WEBB. New Edition. With 44 Illustrations by Gilbert and Bartlett. Printed on toned paper, fcap. 8vo. gilt cloth, 7s. 6d.

THE THRONE OF DAVID. From the Commencement of the Shepherd of Bethlehem to the Rebellion of Prince Absolom. By the Rev. J. H. INGRAHAM. With 8 Illustrations. Printed on toned paper, fcap. 8vo., cloth gilt, 5s.

THE PILLAR OF FIRE; or, Israel in Bondage. By the Author of "The Prince of the House of David." With 8 Illustrations. Printed on toned paper, fcap. 8vo. gilt cloth, 5s.

THE PRINCE OF THE HOUSE OF DAVID; or, Three Years in the Holy City. By the Rev. J. H. INGRAHAM. With 8 Illustrations. Printed on toned paper, gilt cloth, fcap. 8vo., 3s. 6d.

THE SAINT AND HIS SAVIOUR; or, the Progress of the Soul in the Knowledge of Jesus. By the Rev. C. H. SPURGEON. A New Edition, neatly bound in cloth, 3s. 6d.

TALES OF MANY LANDS. By M. FRASER TYTLER. Printed on toned paper, with 8 Illustrations, fcap. 8vo., 5s.

SIR JULIAN'S WIFE: a Tale. By EMMA JANE WORBOISE. Fcap. 8vo., 5s., gilt edges, 5s. 6d.

THE WIFE'S TRIALS: a Tale. By EMMA JANE WORBOISE, Author of "Lottie Lonsdale." "The Lillingstones," "Campion Court," "Sir Julian's Wife," "Life of Dr. Arnold," &c. Printed on toned paper, fcap. 8vo., 3s. 6d.

LOTTIE LONDSDALE; or, the Chain and its Links. Printed on toned paper, fcap. 8vo., 5s.

THE LILLINGSTONES OF LILLINGSTONE. Printed on toned paper, fcap. 8vo., 5s.

CAMPION COURT. A Tale of the Days of the Ejectment, Two Hundred Years Ago. Printed on toned paper, fcap. 8vo., 5s.

THE LIFE OF DR. ARNOLD. Printed on toned paper, fcap. 8vo., 3s. 6d.

PATTIE DURANT. A Tale of 1662. Printed on toned paper, with a Frontispiece, fcap. 8vo., 2s. 6d.

THE ADVENTURES OF FRANK. By C. G. ROWE. Fcap. 8vo. boards, 2s.; cloth, 3s. 6d.

THE TIGER PRINCE; or, Adventures in the Wilds of Abyssinia. By W. DALTON. With 8 Illustrations. Printed on toned paper, crown 8vo., 5s.

THE OLD FOREST RANGER; or, Wild Sports of India. By Colonel WALTER CAMPBELL. With 6 Illustrations on Steel, and several small Woodcuts. Square 8vo. gilt cloth, 8s.

WINTER EVENINGS; or, Tales of Travellers. By MARIA HACK. With 6 Illustrations. Fcap. 8vo. gilt cloth, 3s. 6d.

A HISTORY OF CARICATURE AND GROTESQUE IN LITERATURE AND ART. By the Author of "Domestic Manners and Sentiments in England," &c. With 237 Illustrations by F. W. Fairholt, Esq., F.S.A. 4to. embossed cloth, red edges, 21s.

A HISTORY OF DOMESTIC MANNERS AND SENTIMENTS IN ENGLAND DURING THE MIDDLE AGES. By THOMAS WRIGHT, Esq., F.S.A. With 319 Illustrations by F. W. Fairholt. 4to. embossed cloth, red edges, 21s.

THE WEDGWOODS. Being a Life of Josiah Wedgwood; with Notices of his Works and their Productions, Memoirs of the Wedgwood and other Families, and a History of the Early Potteries of Staffordshire. By LLEWELLYNN JEWITT, F.S.A., &c. Beautifully printed on superfine toned paper, with a Steel Portrait, &c., and 145 Woodcuts. Complete in 1 vol. 8vo. gilt cloth, red edges, 18s.

GATHERED LEAVES. A Collection of the Poetical Works of the late FRANK E. SMEDLEY, Author of "Frank Fairlegh," "Lewis Arundel," "Harry Coverdale," "Colville Family," &c. With a Memorial Preface by EDMUND YATES, a Portrait, and numerous humorous Designs. Printed on superior toned paper, 16mo. cloth gilt, 3s. 6d.

FRANK FAIRLEGH; or, the Adventures of a Private Pupil. By FRANK SMEDLEY, Author of "Lewis Arundel," "Harry Coverdale," "Colville Family," &c. Illustrated Edition, 8vo., 10s. 6d. Crown 8vo. gilt cloth, 3s. 6d.; cheap Edition, 2s. 6d.

LEWIS ARUNDEL; or, the Railroad of Life. Crown 8vo. gilt cloth, 4s.; cheap Edition, 3s.

HARRY COVERDALE'S COURTSHIP, AND ALL THAT CAME OF IT. Crown 8vo. gilt cloth, 3s. 6d.; cheap Edition, 2s. 6d.

THE COLVILLE FAMILY. With Frontispiece and Vignette by "Phiz." Fcap. 8vo. gilt cloth, 2s. 6d.; cheap Edition, 1s. 6d.

SELECT POETRY FOR CHILDREN. By JOSEPH PAYNE, F.C.P. With a Steel Frontispiece, 18mo., 2s. 6d.

RECOLLECTIONS OF MRS. ANDERSON'S SCHOOL. By Mrs. (JANE WINNARD) HOOPER. With 5 Illustrations. Fcap. 8vo. gilt cloth, 3s. 6d.

ORIGINAL POEMS FOR INFANT MINDS. By the Author of "Nursery Rhymes." A beautiful Edition, illustrated with 240 Woodcuts. Printed on superfine toned paper, fcap. 8vo. cloth gilt, 5s.; cheap Edition in 2 vols. 18mo., 1s. 6d. each.

NURSERY RHYMES FOR INFANT MINDS. Illustrated Edition. 16mo. cloth gilt, 2s. 6d.; cheap Edition, 18mo., 1s. 6d.

ORACLES FROM THE BRITISH POETS. A Drawing-Room Table Book, and Pleasant Companion for a Round Party. Printed on toned paper, fcap. 8vo. cloth gilt, 2s. 6d.

SCENES FROM EUROPEAN HISTORY. By W. H. DAVENPORT ADAMS. Printed on toned paper, crown 8vo., 5s.

A MANUAL OF HERALDRY. Being a Concise Description of the several Terms used, and containing a Dictionary of every Designation, in the Science. With 400 Illustrations. Fcap. 8vo., 3s. 6d.

WEALE'S SERIES—Catalogue on application.

OUTLINES OF MODERN FARMING. By R. SCOTT BURN.
Vol. I. Soils, Manures, and Crops. 2s.
Vol. II. Farming, Economy, Historical and Practical. 3s.
Vol. III. Cattle, Sheep, and Horses. 2s. 6d.
Vol. IV. The Dairy, Pigs, and Poultry. 2s.
Vol. V. Utilisation of Town Sewage, Irrigation, and Reclamation of Waste Land. 2s. 6d.
The above 5 vols., bound in 2, cloth boards, 14s.

ASTRONOMY. By the Rev. R. MAIN. 1s.

THE LAW OF FRIENDLY, INDUSTRIAL, AND PROVIDENT BUILDING AND LOAN SOCIETIES. With Copious Notes. By N. WHITE. 1s.

PRACTICAL HINTS FOR INVESTING MONEY. By FRANCIS PLAYFORD, Sworn Broker. 1s.

CHEMISTRY. By Prof. FOWNES. 1s.

GEOLOGY. By Major-General PORTLOCK. 1s. 6d.

MINERALOGY, with a Treatise on Mineral Rocks. By DANA. 2s.

ELECTRICITY. By Sir W. S. HARRIS. 1s. 6d.

GALVANISM, ANIMAL AND VOLTAIC ELECTRICITY. By Sir W. S. HARRIS. 1s. 6d.

MAGNETISM, EXPOSITION OF. By Sir W. S. HARRIS. 3s. 6d.

HANDBOOK OF THE TELEGRAPH. By R. BOND. 1s

DRAINING and SEWAGE of TOWNS AND BUILDINGS. By G. D. DEMPSEY. 2s.
(With Drainage of Land, 2 vols. in 1, 3s.)

DICTIONARY OF TERMS USED BY ARCHITECTS, BUILDERS, ENGINEERS, SURVEYORS, &c. 4s.; cloth boards, 5s.; half morocco, 6s.

WARMING AND VENTILATION. By C. TOMLINSON. 3s.

LOCKE ON THE HUMAN UNDERSTANDING, Selections from. By S. H. EMMENS. 2s.

LOGIC, PURE AND APPLIED. By S. H. EMMENS. 1s. 6d.

ERECTION OF DWELLING-HOUSES, with Specifications, Quantities of Materials, &c. By S. H. BROOKS. 27 Plates, 2s. 6d.

STEAM ENGINE. By Dr. LARDNER. 1s.

CIVIL ENGINEERING. By H. LAW and G. R. BURNELL. 4s. 6d.

ROAD-MAKING and MAINTENANCE of MACADAMISED ROADS. By General Sir J. BURGOYNE. 1s. 6d.

LAND AND ENGINEERING SURVEYING. By T. BAKER. 2s.

GAS-WORKS and MANUFACTURING COAL GAS. By S. HUGHES. 3s.

WATER-WORKS FOR CITIES AND TOWNS. By S. HUGHES. 3s.

HYDRAULIC ENGINEERING. By G. R. BURNELL. 3s.

BOOK-KEEPING. By JAMES HADDON. 1s.

EQUATIONAL ARITHMETIC: Tables for the Calculation of Simple Interest, with Logarithms for Compound Interest and Annuities. By W. HIPSLEY. 2s.

WEIGHTS AND MEASURES OF ALL NATIONS: Weights of Coins, and Divisions of Time; with the Principles which determine the Rate of Exchange. By W. S. B. WOOLHOUSE. 1s. 6d.

ENGLAND, HISTORY OF. By W. D. HAMILTON. Part I., II. in 1 vol., 4s.

ENGLISH DICTIONARY, above 100,000 words, or 40,000 more than in any existing work. By HYDE CLARKE. 3s. 6d. limp; 4s. 6d. cloth boards.

COMPOSITION AND PUNCTUATION. By J. BROWN. 1s.

LONDON: VIRTUE AND CO., 26, IVY LANE, PATERNOSTER ROW.

MINTON'S
CHINA.

MESSRS GOODE,

ARTISTS AND DESIGNERS IN PORCELAIN

TO HER MAJESTY AND H.R.H. THE PRINCE OF WALES,

Respectfully invite attention to their UNRIVALLED COLLECTION, arranged in their NEW SHOW-ROOMS, the largest and most convenient in London.

DEPÔT FOR MINTON'S CHINA,
19, SOUTH AUDLEY STREET, GROSVENOR SQUARE, W.

SPANISH FLY is the acting ingredient in ALEX. ROSS'S CANTHARIDES OIL, which produces whiskers, stops the hair from falling off, and covers bald places. 3s. 6d., sent for 54 stamps. 248, High Holborn, London. Had of Chemists.

HAIR DESTROYER—248, High Holborn, London. ALEX. ROSS'S DEPILATORY removes superfluous hair from the face, neck, or arms, without injury to the skin.—Price 3s. 6d.; per post for 54 stamps. Sold by all Chemists.

HAIR CURLING FLUID.—248, High Holborn, London.—ALEX. ROSS'S Curling Fluid curls Ladies' or Gentlemen's Hair immediately, let it be ever so straight.—Sold at 3s. 6d., sent per post for 54 stamps. Sold by Chemists.

Makers to the Queen & Prince of Wales.

FRY'S COCOA

FRY'S HOMŒOPATHIC COCOA
FRY'S PEARL COCOA
FRY'S CHOCOLATE FOR EATING

The *Only Prize Medal*, Exhibition, 1862, awarded to any English Makers of Chocolate and Cocoa, was obtained by J. S FRY & SONS.

HORNIMAN'S TEA
EIGHT-PENCE CHEAPER.

3s. 4d. Tea Reduced to 2s. 8d., & 4s. 4d Tea Reduced to 3s. 8d
Sold only in PACKETS by AGENTS, Chemists, &c

A FINE HEAD OF HAIR.

Of the numerous compounds constantly announced for promoting the growth or reproduction of the human Hair, few survive, even in name, beyond a very limited period; whilst

ROWLAND'S MACASSAR OIL,

with a reputation already unparalleled, is still on the increase in public estimation. The unprecedented success of this discovery, either in preserving the Hair in its original strength and beauty, or restoring it when lost, is universally known and appreciated; and is recorded by testimonials most numerous in themselves, and certified by the highest authorities. It has obtained the exclusive patronage of Royalty, not only as regards our own Court, but those of the whole of Europe. From its exquisite purity and delicacy, it is admirably adapted for the hair of children, even of the most tender age, and is constantly employed for this purpose in the Nursery of Royalty, and by the families of the nobility and aristocracy. It is alike suited for either sex, and whether employed to embellish the tresses of female beauty, or to add to the attraction of manly grace and aspect, will be found an indispensable auxiliary to the toilet, both of ladies and gentlemen. Price 3s. 6d.; 7s.; 10s. 6d. (equal to four small); and 21s. per bottle. Sold by Chemists and Perfumers.

*** Ask for "Rowlands' Macassar Oil."

DINNEFORD'S FLUID MAGNESIA.

The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

TABLE GLASS, ENGRAVED AND CUT,
DINNER, DESSERT, AND BREAKFAST WARE,
CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, *HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established* 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

Now ready, SECOND EDITION, royal 8vo. (600 pages), price 21s.

MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN, with nearly 2000 Woodcuts. By W. CHAFFERS, F.S.A.

London: J. DAVY & SONS, 137, Long Acre.

TEXTILE MANUFACTURES
AND
COSTUMES OF THE PEOPLE OF INDIA

(As originally prepared under the authority of the Secretary of State for India in Council)

By J. FORBES WATSON, M.A., M.D., F.R.A.S., Reporter on the Products of India.

Imperial 4to. morocco back, cloth, with numerous Coloured Photographs. £3 3s.

This work—by affording a Key to the Fashions of the People, and to the Cotton, Silk, and Wool Textiles in actual use in India—is of special interest to Manufacturers, Merchants, and Agents; as also to the student and lover of ornamental art.

London: WM. H. ALLEN & Co., 13, Waterloo Place, S.W.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

BELLMAN & IVEY,
GENERAL AND ORNAMENTAL PLASTERERS,
MANUFACTURERS OF PLASTER OF PARIS AND
SCAGLIOLA MARBLE.

A large stock of well-selected Specimens always on view at the Show-rooms,

14, BUCKINGHAM STREET, PORTLAND ROAD, W.

N.B.—PRIZE MEDALS were awarded Messrs. B. and I. for their Works exhibited at the International Exhibition of 1851, and again in 1862.

OLDRIDGE'S
BALM OF COLUMBIA

Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.

Price 3s. 6d., 6s., and 11s.

C. & A. OLDRIDGE,
22, WELLINGTON STREET, STRAND, W.C.,
And all Chemists and Perfumers.
FOR CHILDREN IT IS INVALUABLE.

PHILLIPS & COMPANY'S TEAS ARE BEST & CHEAPEST.

STRONG BLACK TEAS, 1s. 6d., 2s., 2s. 6d., TO 3s.

MOST DELICIOUS BLACK TEA IS NOW ONLY 3s. 6d. PER POUND.

We beg to call the attention of those who desire very extraordinary Tea to the RARE, RICH, CHOICE PAK-WAN PADRAE SOUCHONG, at 4s. per POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

GREAT SALE OF GLASS, CHINA, AND STONEWARE,

AT A REDUCTION OF

TWENTY PER CENT.

FROM THE MARKED PRICES,

OWING TO

THE EXPIRATION OF THE LEASE

OF THE

GLASS AND CHINA SHOW ROOMS AT THE BAKER STREET BAZAAR,

And preparatory to REMOVAL to more convenient premises opposite the Bazaar.

PELLATT & CO.,

58 & 59, BAKER STREET, PORTMAN SQUARE, W.

CRISWICK & DOLMAN,

GLASS AND PICTURE FRAME MANUFACTURERS

AND

DECORATORS,

6, NEW COMPTON STREET, SOHO.

THE TRADE SUPPLIED IN EVERY DEPARTMENT.

PICTURES REMOVED, PACKED, CLEANED, RESTORED, AND WAREHOUSED.

Established 1818.



ANTONI FORRER,

ARTIST IN HAIR & JEWELLERY,

BY APPOINTMENT TO THE QUEEN,

REMOVED

FROM REGENT ST. AND FROM BAKER ST.

TO

2, HANOVER ST., HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

Post free for 7 stamps. A new work on the Teeth, entitled

PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

BRAGG'S VEGETABLE CHARCOAL,

AS PREPARED FOR HIS CELEBRATED BISCUITS,

By J. L. BRAGG,

2, WIGMORE STREET, LONDON, W.

Sold by all Chemists, in bottles at 2s., 4s., and 6s. each.

See DR. HASSALL'S *Report in the Lancet, August* 30, 1863.

COUGHS, ASTHMA, AND INCIPIENT CONSUMPTION ARE EFFECTUALLY CURED BY

KEATING'S COUGH LOZENGES.

Testimonial from Colonel HEWETT, J.P. and D.L., 3rd Brigade, Cardiff Artillery Volunteers.

"Ter. Mab. Ellis, Ponty-Pridd, Glamorgan, May, 1866.

"DEAR SIR,—I was attacked with a severe cough, which your Lozenges removed in a few days. My servants also, by taking your Lozenges, were soon cured.

"I feel it a duty (to the public) to offer my testimony to their efficacy, which you are at liberty to publish.

"Yours truly, W. HEWETT.

"To Mr. Thomas Keating."

Prepared and sold in Boxes, 1s. 1½d., and Tins 2s. 9d., 4s. 6d., and 10s. 6d. each, by THOMAS KEATING, Chemist, &c., 79, St. Paul's Churchyard, London. Retail by all Druggists and Patent Medicine Vendors in the world.

JUSSIEU'S ARGURION

Instantly silvers all articles of Copper, German Silver, &c., by simple rubbing, restoring the original brilliancy and beauty of all plated goods. Solid silver constantly cleaned with the Argurion rapidly increases in weight and value. Most economical to restore and keep in perfect order all massive silver and plated articles. Patentees, JUSSIEU & Co., Westbourne Grove West. Sold at COOKE and Co.'s, Dispensing Chemists, 33, Norfolk Terrace, Westbourne Grove West; 95, Farringdon Street; 35, Baker Street; and LYNCH, Market Street, Manchester, 1s. 6d., 2s. 9d., and 10s. 6d. per bottle, by chemists, silversmiths, ironmongers, &c.

CHUBB'S

PATENT SAFES

AND

PATENT DETECTOR LOCKS.

Illustrated Price Lists gratis and Post free.

CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.



FIELD'S

HARD PARAFFINE CANDLES

(THE LONDON),

Sold everywhere at 1s. 3d. per lb., warranted equal to any others at the price, and having besides the advantage of the

PATENT TAPERING ENDS,

Fitting all Candlesticks, and rendering unnecessary scraping or the use of paper. Those persons desirous of

A PERFECT CANDLE,

SHOULD BUY

FIELD'S (original) PRIZE MEDAL PARAFFINE.

At 1s. 8d. per lb.



CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

THE CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from Mixture with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.
Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without advance. CHARLES HINDLEY & SONS. Established 1811.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S

EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d.. by all Medicine Vendors and Perfumers.

THE NEW PAPER.

"It has a chaste and elegant effect, and for *every purpose of ornamentation* will be found most effective."—*Stationer*, JAN. 1867.

MOTHER-OF-PEARL PAPER,

PREPARED IN VARIOUS DESIGNS AND COLOURS,

IS NOW LARGELY USED FOR

BALL & CONCERT PROGRAMMES, BILLS-OF-FARE, VISITING-CARDS, WEDDING STATIONERY,

ETC. ETC.

To be had of all Stationers, and Wholesale and for Exportation of the Sole Agents and Licensees.

BOWLES AND GARDINER,

49, NEWGATE STREET, LONDON, E.C.

All Advertisements should be addressed to GEO. RANKIN, 115, Murray Street, New North Road, N.

THE ART-JOURNAL ADVERTISER.

No. 345. LONDON: MARCH, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

Artists are respectfully informed that arrangements are made for RECEIVING PICTURES at the HANOVER SQUARE ROOMS, on MONDAY and TUESDAY, 18th and 19th of March, between 10 and 5.

For terms and particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

*** The PRIVATE COLLECTION belonging to F. W. COSENS, Esq., having been removed, the Directors will be happy to receive offers from any other Art-patron willing to lend his Pictures for Exhibition.

ROYAL ACADEMY OF ARTS.

NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 8th, or Tuesday, the 9th of April next, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass, and Drawings with wide margins, are inadmissable. Excessive breadth in frames as well as projecting mouldings may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.

Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS—INCORPORATED BY ROYAL CHARTER.—The FORTY-FOURTH ANNUAL EXHIBITION of this SOCIETY WILL BE OPEN on and after Monday the 25th of March, from 9 a.m. till dusk. Admittance 1s.

Suffolk Street, Pall Mall East. THOS. ROBERTS, Sec.

SOCIETY of PAINTERS in WATER-COLOURS.—The WINTER EXHIBITION of SKETCHES and STUDIES by the Members is now OPEN.—5, Pall-mall East. 10 till 5. Admission, 1s.

WILLIAM CALLOW, Secretary.

WILL SHORTLY CLOSE—INSTITUTE OF PAINTERS IN WATER-COLOURS.—EXHIBITION of SKETCHES and STUDIES OPEN from 10 till dusk at their GALLERY, 53, Pall Mall, opposite Marlborough House. Admission 1s.; catalogue 6d.

JAMES FAHEY, Secretary.

SOCIETY OF FEMALE ARTISTS.—The Exhibition of the Works of this Society is now open from 10 till 5. Lighted on Saturdays from dusk till six. Gallery, 9, Conduit Street, Regent's Street. Admittance, 1s. Catalogues, 6d.

The Academy for the study from the Living Model, in Costume, Tuesdays and Fridays.

WINTER EXHIBITION.—BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 8 o'clock. Admission 1s. Catalogue 6d.

SAMUEL W. HILL'S FINE ART GALLERY, 3, Leadenhall Street. Pictures and Drawings by T. S. Cooper, J. C. Horsley, D. Roberts, J. F. Lewis, Vicat Cole, W. Muller, Birket Foster, G. Shalders, E. C. Barnes, David Cox, Frederick Taylor, T. M. Richardson, John Burr, Sidney Percy, Haynes, Williams, C. Leslie, George Whitaker, &c. &c.

ROYAL EXCHANGE FINE ARTS GALLERY, 24, CORNHILL. Mr. MORBY'S collection of HIGH CLASS MODERN PICTURES, including works by

D. Maclise, R.A.,	T. Faed, A.R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	Late A. Solomon,
Elmore, R.A.,	Frost, A.R.A.,	P. Nasmyth,
T. Webster, R.A.,	F. Goodall, A.R.A.,	J. Linnell, Sen.,
P. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	W. Müller,
Creswick, R.A.,	J. Sant, A.R.A.,	E. Frere,
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	G. Lance.

THE EXTRAORDINARY ART-UNION.—Season, 1866-67.

Every subscriber to receive, for each guinea paid, seven large pictures in oil (each about 28 by 18, on mounts 38 by 28), executed in the finest style of chromo-lithography, by Day & Son (Limited), in fac-simile of the cartoons of Raffaelle, the property of the British nation, now at the South Kensington Museum.

Season 1867-68.

Each subscriber to receive, for each guinea paid, seven large pictures in oil, after paintings by the best artists of the day (same size as the cartoons).

Each chromo-lithograph will, in size and quality, equal those ordinarily sold at £3 3s., or at £22 1s. for such sets of seven as are now announced for one guinea. Specimens may be seen at the Gallery, 20, Cockspur Street.

Subscription Form (first and second series), to be filled up and returned as addressed, accompanied by a post-office order at the rate of 21s. for each set ordered, 1s. being added for packing if for delivery out of London:—

To Mr. William J. Day, 20, Cockspur Street, London, S.W.

Forward to me, as soon as ready,

..... Sets of the seven chromo-lithographs after the cartoons of Raffaelle.

..... Sets of the seven chromo-lithographs after pictures by popular artists.

I enclose post-office order for £—, payable to W. J. Day, at the Charing-cross office.

..... Name.

..... Address.

..... Date.

WILLIAM J. DAY, The Extraordinary Art-Union Office, 20, Cockspur Street, London, S.W.

MR. CLAUDET,

PHOTOGRAPHER TO THE QUEEN, 107, REGENT STREET.

The new style of Photographic Portraits, which has caused so much sensation in the Artistic and Photographic World since the subject was brought before the British Association at Nottingham by Mr. CLAUDET, is practised daily at his Establishment in conjunction with the old process according to the taste of the sitter.

The inspection of the various specimens on view at Mr. CLAUDET'S Gallery, will enable every one to compare the two styles.

SALVIATI & COMPANY (Limited), 431, OXFORD STREET, LONDON.

DR. SALVIATI'S VENETIAN ENAMEL-MOSAICS FOR ART COLLECTIONS & MURAL DECORATIONS, ECCLESIASTIC AND DOMESTIC.

VENETIAN GLASS FOR CABINET SPECIMENS, And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

FINE ART GALLERY, 43, Piccadilly.

ELIJAH WALTON'S exquisite ALPINE and EGYPTIAN DRAWINGS and PAINTINGS.

MADAME BODICHON'S spirited ALGERIAN SKETCHES. Water-colour drawings by various artists.

VERNON HEATH'S picturesque PHOTOGRAPHS in ENGLAND and SCOTLAND.

F. BEDFORD'S PHOTOGRAPHS in the EAST: Egypt, Holy Land, Constantinople, Athens, &c. (H.R.H. the Prince of Wales's Tour). All the chromo-lithographs extant.

ELEGANT ILLUSTRATED and ILLUMINATED GIFT BOOKS, Coloured Photographs, Scrolls and Texts for Illuminating.

FINE ART GALLERY, 43, Piccadilly.

PATENT

PAPIER-MACHE LAY FIGURES

(D. T. LEE'S PATENT),

In addition to the Life-size Male and Female Figures, at £12, Messrs. LECHERTIER, BARBE, & Co. have now ready,

BABY'S FIGURE, at . . . £3 10 0 each.
YOUNG GIRLS' FIGURE, at . 7 10 0 "

Messrs. L. B. & Co. can confidently recommend these Figures, as they have received the approbation of many eminent artists.

LECHERTIER, BARBE, & CO., 60, REGENT STREET, LONDON, W.

BURNET ON PAINTING.

IN QUARTO. £4 10s.

A TREATISE ON PAINTING.

IN FOUR PARTS.

Illustrated by 130 Etchings from celebrated Pictures.

By JOHN BURNET, F.R.S.

The Parts may be had separately.

1. ON THE EDUCATION OF THE EYE . Second Ed., 25s.
2. ON COMPOSITION . . . . . Seventh Edition, 15s.
3. ON LIGHT AND SHADE . . . . . Sixth Edition, 15s.
4. ON COLOUR . . . . . Fifth Edition, 31s. 6d.

In royal 4to., with proof impressions on India Paper, and Portrait of the Author. Price £8 8s., half morocco, gilt tops.

"Mr. Burnet writes as an artist on the practice of his art; his illustrations are an admirable *essay* in themselves."—*Athenæum.*

J. & J. LEIGHTON, 46, Brewer Street, Golden Square, W.

THE LIVERPOOL AND LONDON AND GLOBE INSURANCE COMPANY.

Offices—1, Dale Street, Liverpool; 20 & 21, Poultry; 7, Cornhill; and Charing Cross, London.

Invested Funds	£3,177,616
Fire Premiums received in 1865	£739,332
Life Premiums received in 1865	£250,103

The following are a few of the ADVANTAGES attaching to the LIFE POLICIES of this Company:—

Moderate rates of premium for all descriptions of insurance.

Fixed bonuses guaranteed by the numerous proprietary of an unlimited company.

Whole world leave granted on reasonable terms.

Policies held as securities are not considered void by this office, although the assured should leave the prescribed limits, provided the holder inform the office as soon as it comes to his knowledge, and pays the adequate extra premium.

Claims are payable in thirty days after admission.

JOHN ATKINS, Resident Secretary.

PRIZE MEDAL to MAW and Co.

INTERNATIONAL EXHIBITION, 1862.

IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

☞ *For Messrs. Southgate & Co.'s Important Sale of Valuable Engraved Steel Plates, see p.* dccxxxv.

"PRIZE MEDAL"

Atte ye GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 4/.

ILLUSTRATED PRICE LIST POST FREE.

THE MONKS AND DOGS OF ST. BERNARD. Swiss Views (New Series, Stereoscopic), 1s.; large, 3s. Slides in endless variety. Cartes of every Celebrity, 1s. and 1s. 6d. Cartes of Pictures from Continental Galleries, 6d.; by post for one extra stamp. FREDERIC JONES, 146, Oxford Street, W. Portraits taken daily, 12 for 10s. Enlargements, and Miniatures coloured, to price.

T. McLEAN & Co., PHOTOGRAPHERS.

Portraits taken daily, from carte de visite to life size, and a good Photograph guaranteed.



HOLMAN HUNT'S "LIGHT OF THE WORLD."—Messrs. PHILLIPSON AND GOLDER, Printsellers, Chester, have on SALE Four Eight Guinea Proof Copies of the above.



MAISON FRANCAISE, 318, Regent Street, opposite the Polytechnic. J. B. ARRABIT, Importer of Foreign Wines and Cognac Brandy of the best vintages, desires to recommend his Clarets, per dozen from 18s. to 78s.; Burgundy, 18s. to 72s.; Chablis, 30s. to 36s.; Champagne, 40s. to 84s.; Sherry, 30s. to 72s.; Port, 36s. to 84s.; Eau-de-Vie de Cognac, 54s. to 94s.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les celebres.*"

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

J. & R. M'CRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—

Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 36s. to 100s.—Clarets, 30s. to 150s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.

Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.

Samples on application.—Terms cash.

JOSHUA ROGERS'S UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,

PATRONISED AND USED BY THE ROYAL FAMILY,

Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.

JOSHUA ROGERS'S

Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.

JOSHUA ROGERS'S

Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.

JOSHUA ROGERS'S

Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

NOSOTTI'S

LOOKING GLASSES. ENDLESS VARIETY.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.

CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

J. & G. NICHOLLS,

DESIGNERS & ENGRAVERS UPON WOOD,

ALDINE CHAMBERS, PATERNOSTER ROW.

Every description of Wood Engraving for Publishers, Authors, and Manufacturers.

*** For Specimens see "Art-Journal," "Leisure Hour," &c.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.

No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

MAKERS IN ORDINARY TO THE QUEEN

D. F. TAYLER & Co.'s PATENT TOILET PINS

SOLD BY ALL DRAPERS & HABERDASHERS.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, *HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established* 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

RIMMEL'S ELEGANT NOVELTIES FOR THE SEASON.

RIMMEL'S IHLANG-IHLANG. THE FLOWER OF FLOWERS. a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN, to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 3s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER, for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, an everlasting amusement for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S PERFUMED ALMANACK, richly illuminated, 6d.; by post for 7 stamps.
RIMMEL'S BOOK OF PERFUMES, with 250 Illustrations, 8vo, gilt edges, 5s.; by post for 68 stamps. "An amusing, and not only an amusing, but an instructive history of Perfumery."—*Times.*

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

FURNITURE, CARPETS, & BEDDING

CARRIAGE FREE TO ANY PART OF THE KINGDOM.

Thirty per cent. less than any other House in the World.

See our ILLUSTRATED CATALOGUE, containing 300 Elaborate Designs drawn from our extensive Stock, with Estimates for completely Furnishing Houses of any Class. This most unique Guide forwarded Gratis and post free on application.

A written warranty given, and reference to former Customers offered. Fifty Drawing and Dining Room Suites, various styles, from 12 to 100 Guineas. An Assortment of Old OAK FURNITURE.

LEWIN CRAWCOUR & CO.,

Cabinetmakers, Upholsterers, & Bedding Manufacturers,

73 & 75, BROMPTON ROAD, KNIGHTSBRIDGE, LONDON.

ESTABLISHED A.D. 1810.

FLOOR DECORATIONS.

Messrs. WAUGH and SON beg to intimate to the nobility, clergy, and gentry, that their show rooms contain a choice assortment of PATENT AXMINSTER, velvet pile, Brussels, tapestry, and every description of CARPETING of British and foreign manufacture, and of superior qualities. As the decoration of the floor is one of the principal objects to be studied in furnishing, they have given special attention to their designs, which can only be obtained at their establishment. Every description of material for window curtains, &c.; also gilt decorative furniture.

LONDON CARPET WAREHOUSE,

3 & 4, GOODGE STREET,

AND 65 & 66, TOTTENHAM-COURT-ROAD, W.

PRIZE MEDAL AWARDED.

TOULMIN AND GALE,

DESPATCH BOX, DRESSING CASE, AND TRAVELLING BAG MAKERS,

7, NEW BOND STREET, W.,

AND

SISE LANE, CITY (near Mansion House).

ESTABLISHED 1735.

ILLUSTRATED CATALOGUES POST FREE.

JUSSIEU'S ARGURION

Instantly silvers all articles of Copper, German Silver, &c., by simple rubbing, restoring the original brilliancy and beauty of all plated goods. Solid silver constantly cleaned with the Argurion rapidly increases in weight and value. Most economical to restore and keep in perfect order all massive silver and plated articles. Patentees, JUSSIEU & Co. Sold at COOKS and Co.'s, Dispensing Chemists, 33, Norfolk Terrace, Westbourne Grove West, London, W.; 95, Farringdon Street, E.C.; 130, Camden Road, N.W.; and LYNCH, Manchester, 1s. 6d., 2s. 9d., and 10s. 6d. By chemists, silversmiths, ironmongers, &c.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

THE CONVERTIBLE OTTOMAN,

FORMING TWO SETTEES, AND TWO EASY CHAIRS, FOR CENTRE OF ROOM.



T. H. FILMER and SON respectfully call attention to this elegant and commodious article, which, with their LARGE STOCK OF SUPERIOR FURNITURE, EASY CHAIRS, and SOFAS, may be seen at their Old-Established Manufactory and Show Rooms.

31, 32, & 28, BERNERS STREET, OXFORD STREET, & 34 & 35, CHARLES STREET, LONDON, W.

An Illustrated Priced Catalogue, with 1,000 woodcuts, post-free.

OSLER'S GLASS CHANDELIERS,

WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;

STATUETTES,
In Parian;

VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

HEDGES & BUTLER solicit attention to their pure
ST. JULIEN CLARET,
at 18s., 20s., 24s., 30s., and 36s. per doz.; La Rose, 42s.; Latour, 54s.; Margaux, 60s., 72s.; Chateau Lafitte, 72s., 84s., 96s.; superior Beaujolais, 20s., 24s.; Macon, 30s., 36s; choice Burgundy, 42s., 48s., 72s., 84s.; pure Chablis, 30s., 36s., 48s.; Sauterne, 48s., 72s.; Roussillon, 36s.; sparkling Champagne, 42s., 48s., 60s., 66s. 78s.

SUPERIOR GOLDEN SHERRY,
of soft and full flavour, highly recommended, at 36s. per dozen.
Good Dinner Sherry, and Port from the Wood .. 24s. and 30s.
High class Pale, Golden, or Brown Sherry ..... 42s. „ 48s.
Port, from first-class shippers .... 36s., 42s., 48s. to 60s.
Hock and Moselle ..... 30s., 36s., 48s., 60s. „ 120s.
Fine Old Sack, rare White Port, Imperial Tokay, Malmsey, Frontignac, Constantia, Vermuth, and other rare Wines. Fine Old Pale Cognac Brandy, 60s. and 72s. per dozen. On receipt of a Post-office order, or Reference, any quantity, with a priced List of all other Wines, will be forwarded immediately by
HEDGES AND BUTLER,
LONDON: 155, REGENT STREET, W.
Brighton: 36, King's Road. (Originally Established A.D. 1667.)

PEPSINE.

MORSON'S PEPSINE WINE.
MORSON'S PEPSINE LOZENGES.
MORSON'S PEPSINE GLOBULES.
Are perfectly palatable forms for administering this popular remedy for weak digestion.
MANUFACTURED BY
T. MORSON & SON,
1, 22, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.
In Bottles and Boxes from 2s.

DR. ROBERTS'S
CELEBRATED OINTMENT
CALLED THE
Poor Man's Friend,

Is confidently recommended to the Public as an unfailing remedy for wounds of every description; a certain cure for ulcerated sore legs (even if of twenty years' standing), cuts, burns, scalds, bruises, chilblains, scorbutic eruptions and pimples on the face, sore and inflamed eyes, sore heads, cancerous humours, &c.; and as a specific for those afflicting eruptions that sometimes follow vaccination.
Sold in Pots at 1s. 1½d., 2s. 9d., 11s., and 22s.
ALSO HIS
PILULÆ ANTISCROPHULÆ,
Confirmed by sixty years' experience to be one of the best alterative medicines ever compounded for purifying the blood, and assisting nature in all her operations; hence they are useful in scrofula, scorbutic complaints, glandular swellings, particularly those of the neck, &c. They are efficacious in rheumatism, and form a mild and superior family aperient, that may be taken at all times without confinement or change of diet.
Sold in boxes at 1s. 1½d., 2s. 9d., 4s. 6d., 11s., and 22s. each.



ROBERT HORNE,
HOUSE DECORATOR AND PAPERHANGING MANUFACTURER,
41, GRACECHURCH STREET, LONDON, E.C.
ESTABLISHED 1839.

ROBERT HORNE invites attention to his new Collection of FRENCH and ENGLISH PAPERHANGINGS and DECORATIONS, and especially to the extensive addition to his designs in the **POMPEIAN** style.

Skilled Workmen in every Department.

CLASS XIX., PARIS EXHIBITION.

By Appointment to T.R.H. the Prince and Princess of Wales.



SANGSTERS' UMBRELLAS,
ON FOX'S PATENT PARAGON FRAMES.
FOUR PRIZE MEDALS AWARDED.

To prevent mistakes W. & J. S. beg to remind the public that all goods of their manufacture have LABELS of the annexed pattern with the words "SANGSTERS, MAKERS," and that their only establishments are—

140, REGENT STREET, | **10, ROYAL EXCHANGE,**
94, FLEET STREET, | **75, CHEAPSIDE.***

* *Wholesale and Shipping Warehouse.*

N.B.—OBSERVE THE NAME.

CHOCOLAT-MENIER,
FOR BREAKFAST AND DESSERT.



ANNUAL CONSUMPTION EXCEEDS 5,000,000 lbs.

Awarded Medals in 1832, 1834, 1844;
AT THE
New York Exhibition, 1853; Paris Exhibition, 1855; London Exhibition, 1862; Dublin Exhibition, 1865.

The Jury remark—
"MENIER'S CHOCOLATE IS PARTICULARLY GOOD."



Warehouse—23, HENRIETTA STREET, COVENT GARDEN.

SOLD EVERYWHERE.

FORTHCOMING SALES
OF
PICTURES, ENGRAVINGS, ETC.

The highly Important Collection of Modern Pictures of Frederic Somes, Esq.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Saturday, March 2, at 1 o'clock precisely, the collection of modern PICTURES formed by Frederic Somes, Esq., of Beech-hill-park, Loughton, comprising about 80 works of the highest class, most of which have appeared in the recent public exhibitions, including Uncle Tom and his Wife for Sale, the engraved chef d'œuvre of Sir E. Landseer, R.A.; three of the finest works of T. Faed, R.A.—viz., The Silken Gown, Lucy's Flittin, "Train up a Child;" the Death of Robert the Good, King of Naples; a grand work of A. Elmore, R.A.; three very fine works of C. Stanfield, R.A.—viz., The Race of Ramsay, a Scene on the Scheldt, and Brodick Castle, Isle of Arran; the Temple of Edfou, a splendid work of D. Roberts, R.A., from the Standish Gallery; and Views of Jerusalem and Dort, by the same artist; the Principal Incident in the Derby Day, a charming cabinet work of W. P. Frith, R.A.; A Spanish Water-carrier, a very fine work of J. Phillip, R.A.; the Road by the Brook, a beautiful example of T. Creswick, R.A.; Going to a Party, one of the finest works of J. C. Horsley, R.A.; Landing Salmon, one of the best works of J. C. Hook, R.A.; several fine examples of F. R. Pickersgill, R.A.; the Maid of the Mill, by C. Landseer, R.A.; the Lay of Canute, a chef-d'œuvre of H. O'Neil, A.R.A., and the Parting Cheer, by the same artist; several large and fine works of T. S. Cooper, A.R.A., and R. Ansdell, A.R.A.; Hylas and Nymphs, and another exquisite work of W. E. Frost, A.R.A.; the First Dip, by H. Le Jeune, A.R.A.; magnificent Landscapes, by John Linnell and William Linnell; Desdemona and Othello, the chef-d'œuvre of F. Dicksee; the Lost Found, by A. Solomon; the Deserter, a chef-d'œuvre of Marcus Stone; Lowestoff and the Bend of the River, a pair of very fine works of J. W. Oakes; Belshazzar's Feast, the engraved work of J. Martin, K.L.; and fine examples of

Baxter	Hancock	Lasalle	Sant
Bentley	Hemsley	Leader	Thompson
Boddington	Herring	Maclise	Van Schendel
Cobbett	Holl	Mutrie	Verbekhoeven
Goodall	Hughes	Provis	Wood
Grant	Lance	Prout	Wybard.

Choice, Modern Pictures, from different Collections.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Saturday, March 9, at 1 precisely, the following choice PICTURES, by modern artists, viz.:—The Keeper's Daughter, Marsailles and Marshalsea Prison, and Bed Time, by W. P. Frith, R.A.; the Sunbeams, by T. Faed, R.A., exhibited at the Royal Academy, 1858; Seeing them Off, and the Highland Mother, by the same artist; Juliet, a charming work of C. R. Leslie, R.A.; Pilgrims from Mecca, by F. Goodall, R.A.; the Wedding Dresses, by J. Faed; the Path over the Mountain, by P. F. Poole, R.A.; the Prawn-Catchers, by J. C. Hook, R.A.; three fine works of J. Phillip, R.A.; View of Pisa, by C. Stanfield, R.A.; a Boy Feeding a Cat, a charming work of E. Frère; and capital examples of

T. Creswick, R.A.	T. S. Cooper, A.R.A.	Grönland
A. Egg, R.A.	W. C. Dobson, A.R.A.	G. E. Hering
A. Elmore, R.A.	J. Sant, A.R.A.	Lance
J. C. Horsley, R.A.	W. F. Yeames, A.R.A.	J. W. Linnell
F. R. Lee, R.A.	Baxter	Schlesinger
D. Roberts, R.A.	Chambers	Vanschendel
R. Ansdell, A.R.A.	McCulloch	Verbeckhoeven.

The Stock of Works of Art and Publications of Messrs. P. and D. Colnaghi, Scott, and Co.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, on Monday, March 11, and following days, in consequence of the death of one of the partners, the very extensive and valuable collection of WORKS of ART and PUBLICATIONS, forming the stock of that eminent house Messrs. P. and D. Colnaghi, Scott, and Co., of Pall-mall east; comprising ancient and modern pictures, ancient and modern drawings, ancient and modern engravings of all the schools, including fine specimens of Hollar, Marc Antonio and his school, Faithborne and Rembrandt, the whole of the steel and copper plates engraved by the most eminent English engravers, with the stock of engravings, and a few fine miniatures. The pictures include a chef-d'œuvre of W. Etty, R.A., two splendid works of the Baron Leys, an exquisite work of Gerome, a charming picture by Henriette Brown, a chef-d'œuvre by J. C. Hook, R.A., and another by Edouard Frère, T. Faed, R.A., E. M. Ward, R.A., F. Goodall, R.A., A. Cooper, R.A., J. Phillip, R.A., Holman Hunt, E. Nicol, A.R.A., J. Clarke, R. Carrick, David Roberts, R.A., Noel Paton, W. Linnell, Stothard, R.A., Lee Bridell, Sir A. W. Callcott, R.A., and other eminent artists. The drawings comprise very fine works of

Henriette Brown	C. Fielding	F. R. Lee, R.A.
R. Carrick	Gerome	John F. Lewis, R.A.
De Wint	W. Hunt	D. Roberts, R.A.
Birket Foster	Sir E. Landseer, R.A.	C. Stanfield, R.A.
A. Fripp	Turner, R.A	H. B. Willis.

And many others of the best painters in water-colours. The publications include the plates and stock of The Raising of Lazarus, engraved by G. T. Doo, R.A.; the whole-length portraits of the Duke of Wellington and Sir Robert Peel, by S. Cousins; the original engraved plates for Ottley's School of Design and the Florentine School, &c.

The Cabinet of Water-colour Drawings of the late G. J. Rodgers, Esq., of Sheffield.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Friday, March 18, by order of the Executors, a Cabinet of WATER-COLOUR DRAWINGS, of the highest class, formed by that well-known amateur George Joseph Rodgers, Esq., deceased, removed from his late residence at Sheffield.

The Novar Collection.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King Street, St. James's-square, in May, the celebrated COLLECTION of PICTURES in the mansion-house of Novar, N.B., formed by the late H. A. J. Munro, Esq., of Novar, whose fine taste and judgment in art are so widely known, and the reputation of whose collection is so well established that it is only necessary to state that this collection comprises about 700 gallery and cabinet works, including examples of the most celebrated masters of all the ancient and modern schools.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

NORTH BRITISH AND MERCANTILE
INSURANCE COMPANY.

Incorporated by Royal Charter and Special Acts of Parliament.

PRESIDENT.
HIS GRACE THE DUKE OF ROXBURGHE, K.T.

VICE-PRESIDENTS.
HIS GRACE THE DUKE OF SUTHERLAND.
THE MOST NOBLE THE MARQUIS OF ABERCORN, K.G.
SIR JOHN L. M. LAWRENCE, BART., G.C.B. and K.S.I., VICEROY OF INDIA.

DIRECTORS.
LONDON.

JOHN WHITE CATER, Esq., Merchant.
CHARLES MORRISON, Esq. "
JUNIUS S. MORGAN, Esq. "
JOHN H. WM. SCHRÖDER, Esq. "
GEORGE GARDEN NICOL, Esq. "
GEORGE YOUNG, Esq. "
A. H. CAMPBELL, Esq., M.P. "
PHILIP CHAS. CAVAN, Esq. "
PETER P. RALLI, Esq. "
P. DU PRE GRENFELL, Esq. "
A. KLOCKMANN, Esq. "
JOHN MOLLETT, Esq. "

MANAGER OF FIRE DEPARTMENT.
GEORGE H. WHYTING.

ACTUARY.
ANDREW BADEN.

FOREIGN SUPERINTENDENT. G. H. BURNETT.
SURVEYOR. THOMAS PIPER.

GENERAL MANAGER.
DAVID SMITH.

FIRE DEPARTMENT, 1865.

The Premiums received during the year 1865 amounted to	£296,746	1	3
Deduct Re-insurances	55,962	11	5
		£240,783	9 10
During the year 1864 the Premiums, less Re-insurances, were		219,235	10 8
Thus exhibiting a net increase of		£21,547	19 2

LIFE DEPARTMENT, 1865.

1,486 NEW POLICIES were issued, insuring	£1,018,707	0	0
And adding to the Revenue the sum of	34,041	6	4
of Annual Premiums.			
In the ANNUITY DEPARTMENT, 49 Bonds had been granted, for which was received the sum of	41,994	7	8
The RESERVED FUND and SUSPENSE ACCOUNT amounted to	240,438	16	6
The ACCUMULATED FUND to	2,404,512	7	10
And the ANNUAL REVENUE to	599,597	0	0

HEAD OFFICES.

LONDON ..... 61, Threadneedle Street, E.C.
" West-End Office (A. J. RUSSELL, *Secretary*), 8, Waterloo Place, S.W.
EDINBURGH ..... 64, Prince's Street.

By Order, F. W. LANCE, Secretary.

For further explanation, Tables of Rates, &c., see the Company's Prospectus, which may be had at any of the Offices or Agencies throughout the Kingdom.

PARQUETS SOLIDAIRES.—HOWARD AND SONS, 26 and 27, Berners Street, Oxford Street, W., are prepared to supply MACHINE-MADE PATENTED SOLID PARQUET FLOORS 50 per cent. cheaper than they have been yet offered. Illustrated Catalogues, Plans, and Estimates free.

YOUNG'S PATENT PARAFFIN OIL.—To prevent accidents by explosion of Oil Lamps, ask specially for Young's Paraffin Oil. Guaranteed perfectly safe. No accident during 16 years' trial. Sold everywhere.

YOUNG'S HARD PARAFFIN CANDLES, Beautifully transparent, and highly illuminating, 1s. 3d. per lb. Sold everywhere. "Young's Hard" marked on tip of each candle.

THE TEETH AND BREATH.

How often do we find the human face divine disfigured by neglecting the chiefest of its ornaments, and the breath made disagreeable to companions by non-attention to the Teeth! Though perfect in their structure and composition, to keep them in a pure and healthy state requires some little trouble; and if those who are blessed with well-formed teeth knew how soon decay steals into the mouth, making unsightly what otherwise are delightful to admire, and designating unhealthiness by the impurity of the breath, they would spare no expense to chase away these fatal blemishes. But although most ladies are careful, and even particular in these delicate matters, yet few are sufficiently aware of the imperative necessity of avoiding all noxious and mineral substances of an acrid nature, and of which the greater part of the cheap tooth-powders and pastes of the present day are composed. It is highly satisfactory to point out Messrs. ROWLANDS' ODONTO, or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a graceful fragrance to the breath, and to embellish and perpetuate the graces of the mouth.—*Court Journal.*

ROWLANDS' ODONTO

Is a White Powder, compounded of the choicest and most recherché ingredients of the oriental herbal. Price 2s. 9d. per box.—Sold by Chemists and Perfumers.

*** Ask for "ROWLANDS' ODONTO."

JANUS CORD, an inexpensive and remarkably good texture for Mourning wear. Janus cord is cut from the piece in any required length. Dresses of the same material are also kept made up, trimmed with Crape for every degree of Mourning, at about 2½ guineas the dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

JANUS CORD.—Ladies who at this season of the year choose to wear Black Dresses will find Janus Cord at about Two Guineas the Dress one of the most economical and best fabrics manufactured for a lady's dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

DEEP MOURNING.—Messrs. JAY beg to invite special attention to the DEEP MOURNING DEPARTMENT of their Establishment, consisting of every article suitable for First and Family Mourning, either made up and ready for immediate wear, or materials from the piece cut by the yard, according to the wishes of the purchasers.

Silks, Crapes, &c., of the very best, most serviceable, and enduring qualities.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

EVENING DRESSES, Black Net and Tulle.—Messrs. JAY have had specially prepared for this season a variety of BLACK EVENING DRESSES, which they can confidently recommend, both for their correctness of fashion and economy in price.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

TRUE ECONOMY,
COMPOSITE HOUSEHOLD SOAP,
Concentrated by Machinery into 4-lb. Cakes, 6d. per lb.
ALSO
COSMOS BAR SOAP
46s. per Cwt.
Prepared for all Climates and every purpose.
WHOLESALE ONLY
The City Soap Works, London.

CHUBB'S
PATENT SAFES
AND
PATENT DETECTOR LOCKS.
Illustrated Price Lists gratis, and Post free.
CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

JACKSON'S CEMENT for Repairing CHINA, GLASS, EARTHENWARE, CRYSTALS, TOYS, &c. JACKSON'S CEMENT has stood the test of time, and its usefulness is universally acknowledged in all quarters of the world. In Bottles at 6d. and 1s. each.

JACKSON'S BENZINE RECT:—REMOVES GREASE, PAINT, OIL, TALLOW, &c.; CLEANS SATIN SLIPPERS AND KID GLOVES TO PERFECTION; CLEANS ARTISTS' BRUSHES & PALETTES FROM OIL COLOURS. In Bottles at 6d. and 1s. each.
By Chemists, Fancy Stationers, Bazaars, &c.

OLDRIDGE'S
BALM OF COLUMBIA
Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.

Price 3s. 6d., 6s., and 11s.

C. & A. OLDRIDGE,
22, WELLINGTON STREET, STRAND, W.C.,
And all Chemists and Perfumers.
FOR CHILDREN IT IS INVALUABLE.

DINNEFORD'S FLUID MAGNESIA.
The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

ANTONI FORRER,
ARTIST IN HAIR & JEWELLERY,
BY APPOINTMENT TO THE QUEEN,
REMOVED
FROM REGENT ST. AND FROM BAKER ST.
TO
2, HANOVER ST., HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment

MINTON'S
CHINA.

MESSRS GOODE,

ARTISTS AND DESIGNERS IN PORCELAIN

TO HER MAJESTY AND H.R.H. THE PRINCE OF WALES,

Respectfully invite attention to their UNRIVALLED COLLECTION, arranged in their NEW SHOW-ROOMS, the largest and most convenient in London.

DEPÔT FOR MINTON'S CHINA,
19, SOUTH AUDLEY STREET, GROSVENOR SQUARE, W.

Just published, price One Shilling,

A NOVELTY IN ART, consisting of a new method of painting in Oil Colours upon Paper, in imitation of Water Colour Paintings, by which some important advantages are secured. By THOMAS SUTTON, B.A., late Lecturer on Photography at King's College. REEVES & SONS, 113, Cheapside, E.C.

TEXTILE MANUFACTURES AND COSTUMES OF THE PEOPLE OF INDIA
(As originally prepared under the authority of the Secretary of State for India in Council).

By J. FORBES WATSON, M.A., M.D., F.R.A.S.
Reporter on the Products of India.

Imperial 4to. morocco back, cloth, with numerous Coloured Photographs. £3 5s.

This work—by affording a Key to the Fashions of the People, and to the Cotton, Silk, and Wool Textiles in actual use in India—is of special interest to Manufacturers, Merchants, and Agents; as also to the student and lover of ornamental art.

London: WM. H. ALLEN & Co., 13, Waterloo Place, S.W.

This day is published, price 1s.,

A MONTH'S TOUR IN SPAIN

BY JOHN MURRAY GRAHAM, ESQ.

WILLIAM BLACKWOOD & SONS, Edinburgh and London.

Now ready, in 1 vol., imperial 8vo., cloth, price 15 or in 6 Parts, 2s. 6d. each, the Eighth Edition o

LESSONS ON ART, by the late J. D. HARDING, edited by William Walker. London, W. KENT & Co., Paternoster Row; and WILSON & NEWTON, Rathbone Place.

Just published, price 2s. 6d.,
WITH CHROMO-LITHOGRAPHIC ILLUSTRATIONS.

THE THEORY OF COLOURING,

Being an analysis of the Principles of Contrast and Harmony in the arrangement of Colours, with their application to the study of nature, and hints on the composition of pictures, &c.

By J. BACON.

Published by G. ROWNEY & Co., 52, Rathbone Place, and 29, Oxford Street, London;
And may be had of all Artists' Colourmen and Booksellers.

GODDARD'S NON-MERCURIAL PLATE POWDER

THIS Powder has now obtained a reputation throughout the United Kingdom and the Colonies altogether unequalled by any article ever introduced for cleaning Plate. See the Recommendations of more than 500 Leading Firms which accompany each genuine box. Sold by all Chemists and the principal Ironmongers and Silversmiths, in Boxes, 1s., 2s. 6d., and 4s. 6d. each, and by the Inventor, 16, Gallowtree Gate, Leicester. Wholesale by the leading Factors and Patent Medicine Houses.

SPANISH FLY is the acting ingredient in ALEX. ROSS'S CANTHARIDES OIL, which produces whiskers, stops the hair from falling off, and covers bald places. 3s. 6d., sent for 54 stamps. 248, High Holborn, London. Had of Chemists.

HAIR DESTROYER—248, High Holborn, London. ALEX. ROSS'S DEPILATORY removes superfluous hair from the face, neck, or arms, without injury to the skin.—Price 3s. 6d.; per post for 54 stamps. Sold by all Chemists.

HAIR CURLING FLUID.—248, High Holborn, London.—ALEX. ROSS'S Curling Fluid curls Ladies' or Gentlemen's Hair immediately, let it be ever so straight.—Sold at 3s. 6d., sent per post for 54 stamps. Sold by Chemists.

WHITE AND SOUND TEETH.

JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE, established by forty years' experience as the best preparation extant for cleaning, beautifying, and preserving the teeth and gums. Prepared solely by JEWSBURY AND BROWN, Chemists, Market Street, Manchester. Sold in Pots at 1s. 6d., or double size 2s. 6d. each, by the proprietors and by various agents throughout the United Kingdom, America, and the Colonies.

ENTOZOACIDE,

Or WEST'S WORM SPECIFIC. The only known remedy for the effectual removal and prevention of worms. The inventor can confidently recommend this medicine, having prescribed it in many thousand cases with the greatest success, both in private and hospital practice, for upwards of thirty years. It can be taken with safety, and it improves the general health. COOKE & Co., Dispensing Chemists, 33, Norfolk Terrace, Westbourne Grove West, London, W. Sold at 1s. 1½d., 2s. 9d., and 10s. 6d., 130, Camden Road, N.W., 374, Old Kent Road, and all Chemists.

WHO'S YOUR DOCTOR?

MORISON'S PILLS.
PREPARED ONLY AT THE
BRITISH COLLEGE OF HEALTH,
EUSTON ROAD, LONDON,
AND SOLD EVERYWHERE.

KAYE'S WORSDELL'S PILLS.

GENERAL ILL-HEALTH, from whatever cause, may, in almost every instance, be removed by the use of KAYE'S WORSDELL'S PILLS, which, by purifying the blood, and correcting such derangements of the stomach, liver, and other organs as are the primary cause of disease, bring all the bodily functions into healthful exercise, and strengthen and invigorate the entire system.

Prepared solely by John Kaye, Esq., of Prospect Hall, Woodford, Essex. Sold by all Chemists at 1s. 1½d., 2s. 9d., and 4s. 6d. Wholesale Depôt, 22, Bread Street, London.

THISTLE-DOWN: A POEM (E. STOCK, 62, Paternoster Row). By E. S. G. S., Author of the "Flower o Grass." (JAMES NISBETT & Co.)



MRS. S. A. ALLEN'S
WORLD'S HAIR-RESTORER AND ZYLOBALSAMUM,
OR HAIR-DRESSING,

Are adapted specially to the physiological conditions of the Hair, and have been prepared with a view to supply those elements which are liable to become deficient in the nutrition of this natural product of the skin. They never fail to restore grey Hair to its original youthful colour. *The Restorer is not a dye*, but restores to the Hair the colouring principle, and those things which have been deficiently supplied from the papilla from which it grows. The Zylobalsamum, or Hair Dressing, is used either with the Restorer, of which it facilitates the action, or by itself, to arrest the fall and promote the growth, nourish, cultivate, and beautify the Hair. As a dressing for the Hair it far excels any kind of pomatum or oil; it cleanses the scalp, thoroughly eradicates dandriff, and is suited to both young and old. These preparations are sold by most Chemists, Perfumers, and Hairdressers.

DEPOT, 266, HIGH HOLBORN, LONDON.

GEO. RANKIN receives Advertisements for "Practical Mechanics' Journal," "Fortnightly Review," "Cornhill Magazine," "Belgravia," "Pall Mall Gazette," "Last Chronicle of Barset," &c. &c.—115, Murray Street, New North Road, London, N. Estimates Forwarded.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from mixture with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.
Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Charenish Square. The large Stock secured before the extraordinary rise in cost of materials still offers a very extensive choice of superior qualities and patterns at old prices, without advance.
CHARLES HINDLEY & SONS. Established 1812.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S
EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

THE NEW PAPER.

"It has a chaste and elegant effect, and for *every purpose of ornamentation* will be found most effective."—*Stationer*, JAN. 1867.

MOTHER-OF-PEARL PAPER,

PREPARED IN VARIOUS DESIGNS AND COLOURS,

IS NOW LARGELY USED FOR

BALL & CONCERT PROGRAMMES, BILLS-OF-FARE, VISITING-CARDS, WEDDING STATIONERY,

ETC. ETC.

To be had of all Stationers, and Wholesale and for Exportation of the Sole Agents and Licensees,

BOWLES AND GARDINER,

49, NEWGATE STREET, LONDON, E.C.

THE ART-JOURNAL ADVERTISER.

No. 346. LONDON: APRIL, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

The Directors will be glad to receive offers from any Art-patron willing to lend his Pictures for exhibition, to replace the collection of F. W. Cosens, Esq., exhibited last season in the Private Gallery.

Artists are informed that Pictures can be received at any time, to replace those sold.

For terms and particulars apply to Mr. C. W. Wass, Superintendent of the Gallery.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS—INCORPORATED BY ROYAL CHARTER.—The FORTY-FOURTH ANNUAL EXHIBITION of this SOCIETY IS NOW OPEN, from 9 A.M. until dusk. Admittance 1s.

Suffolk Street, Pall Mall East, 1st April, 1867. T. ROBERTS, Sec.

INSTITUTE of PAINTERS in WATER-COLOURS. The THIRTY-THIRD ANNUAL SUMMER EXHIBITION of this Society will OPEN at their GALLERY, 53, PALL MALL, opposite Marlborough House, on the 29th inst. Private view on Saturday the 27th. Admission 1s.; Catalogue 6d. Open from Nine till Dusk. JAMES FAHEY, Secretary.

WINTER EXHIBITION.—BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 8 o'clock. Admission 1s. Catalogue 6d.

MR. ARTHUR TOOTH'S SPRING EXHIBITION of HIGH-CLASS MODERN PICTURES is NOW OPEN to the Public from 10 till 6, at the Fine Art Gallery, No. 5, Haymarket. Admission by Address Card.

ROYAL EXCHANGE FINE ARTS GALLERY, 24, Cornhill. Mr. Morby's collection of HIGH CLASS MODERN PICTURES, including works by

D. Maclise, R.A.,	T. Faed, A.R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	Late A. Solomon,
Elmore, R.A.,	Frost, A.R.A.,	P. Nasmyth,
T. Webster, R.A.,	F. Goodall, A.R.A.,	J. Linnell, Sen.,
P. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	W. Müller,
Creswick, R.A.,	J. Sant, A.R.A.,	E. Frere,
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	G. Lance.

THE EXTRAORDINARY ART-UNION.—Season, 1866-67.

Every subscriber to receive, for each guinea paid, seven large pictures in oil (each about 28 by 18, on mounts 38 by 28), executed in the finest style of chromo-lithography, by Day & Son (Limited), in fac-simile of the cartoons of Raffaelle, the property of the British nation, now at the South Kensington Museum.

Season 1867-68.

Each subscriber to receive, for each guinea paid, seven large pictures in oil, after paintings by the best artists of the day (same size as the cartoons).

Each chromo-lithograph will, in size and quality, equal those ordinarily sold at £3 3s., or at £22 1s. for such sets of seven as are now announced for one guinea. Specimens may be seen at the Gallery, 20, Cockspur Street.

Subscription Form (first and second series), to be filled up and returned as addressed, accompanied by a post-office order at the rate of 21s. for each set ordered, 1s. being added for packing if for delivery out of London:—

To Mr. William J. Day, 20, Cockspur Street, London, S.W.

Forward to me, as soon as ready,

..... Sets of the seven chromo-lithographs after the cartoons of Raffaelle.

..... Sets of the seven chromo-lithographs after pictures by popular artists.

I enclose post-office order for £—, payable to W. J. Day, at the Charing-cross office.

..... Name.

..... Address.

..... Date.

WILLIAM J. DAY, The Extraordinary Art-Union Office, 20, Cockspur Street, London, S.W.

SCHOOL OF ART, Conducted by Mr. F. S. Cary, 21, Bloomsbury Street, Bedford Square, for the education of Artists and Amateurs in Drawing, Modelling, and Painting in Oil and Water-colours, possessing every requisite as a probationary school for the Royal Academy. A separate Studio for Ladies. Printed particulars of the Terms may be had at the School.

Life Academy for Artists three evenings a week. Terms One Guinea and a Half a quarter.

THE MISSES BERTOLACCI, whose photographs of the Engravings of Turner have received the strongest approval from the public press, desire to give lessons to Amateurs in the art of Photography. They are familiar with all its branches, scientifically and practically, and would devote both time and attention to such as wish to study the art, either as an intellectual enjoyment, or with a view to travelling or professional purposes.

Vine Cottage, Fulham Road, Walham Green, S.W.

PATENT

PAPIER-MACHE LAY FIGURES

(D. T. LEE'S Patent),

In addition to the Life-size Male and Female Figures, at £12, Messrs. Lechertier, Barbe, & Co. have now ready,

Baby's Figure, at . . . £3 10 0 each.

Young Girls' Figure, at . 7 10 0 ,,

Messrs. L. B. & Co. can confidently recommend these Figures, as they have received the approbation of many eminent artists.

LECHERTIER, BARBE, & CO., 60, REGENT STREET, LONDON, W.

MR. CLAUDET,

PHOTOGRAPHER TO THE QUEEN, 107, REGENT STREET.

The new style of Photographic Portraits, which has caused so much sensation in the Artistic and Photographic World since the subject was brought before the British Association at Nottingham by Mr. CLAUDET, is practised daily at his Establishment in conjunction with the old process according to the taste of the sitter.

The inspection of the various specimens on view at Mr. CLAUDET'S Gallery, will enable every one to compare the two styles.

The Collection of Water-colour Drawings of the late S. R. Solly, Esq.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Thursday, April 11, and following day, the extensive and valuable collection of DRAWINGS in WATER-COLOURS, formed during a long series of years by that well-known amateur Samuel Reynolds Solly, Esq., deceased; comprising a large number of fine works of W. Müller and P. De Wint; also splendid works of Cattermole, W. Hunt, and F. Tayler, and a very interesting and valuable collection of the works of the best painters in water-colours, chiefly obtained direct from the artists.

The Collection of Water-Colour Drawings of Robert Taylor, Esq., of Oldham.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Tuesday, April 16, at 1 o'clock precisely, the choice collection of WATER-COLOUR DRAWINGS of Robert Taylor, Esq., of Oldham; comprising choice works of the following artists:—

G. Barrett	Thales Fielding	Skinner Prout
S. Bough	B. Foster	S. G. Prout
W. Bennett	F. Goodall, R.A.	C. Potter
Bright	N. T. Green	E. Richardson
Bouvier	F. G. Glennie	L. Rayner
Bentley	J. Gore	Rowbotham
Beverley	John Gilbert	G. F. Robson
Benwell	W. Hunt	T. S. Robins
Baynes	A. W. Hunt	Shalders
D. Cox	J. D. Harding	F. Shields
G. Cattermole	H. J. Holding	Sherrin
C. C. Cattermole	J. J. Jenkins	Topham
S. Cook	W. Leitch	Tenkate
V. Cole	J. H. Mole	M. Tenkate
De Wint	Müller	Teason
C. Davidson	Montague	Varley
C. David	J. Nash	J. D. Watson
G. Dodgson	F. Nash	Carl Werner
De la Croix	Nesfield	F. Walton
A. D. Fripp	Oakley	Wainwright
G. A. Fripp	J. B. Pyne	West.
C. Fielding	S. Prout	

May be viewed Saturday and Monday preceding, and catalogues had.

Modern Pictures of the highest class.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Saturday, May 4, a collection of ENGLISH PICTURES of the highest class, most of which have appeared in the Royal Academy and other public exhibitions; comprising three splendid works of Clarkson Stanfield, R.A., three by T. Faed, R.A., three by W. P. Frith, R.A., two by Sir E. Landseer, R.A., three by J. C. Horsley, R.A., two by T. Webster, R.A., three by L. R. Lee, R.A., two by A. Elmore, R.A., three by T. Creswick, R.A., two by F. Goodall, R.A., three by E. W. Cooke, R.A., two by F. R. Pickersgill, R.A., fine works of C. R. Leslie, R.A., W. Etty, R.A., P. F. Poole, R.A., W. Mulready, R.A., A. Egg, R.A., and W. Boxall, R.A., also three fine examples of T. S. Cooper, A.R.A., and works of H. O'Neil, A.R.A., and W. E. Frost, A.R.A., two magnificent works of Patrick Nasmyth, R.A., fine examples of J. Archer, R.S.A., G. H. Boughton, Vicat Cole, Eyre Crowe, John Faed, R.S.A., G. Hardy, F. D. Hardy, J. Linnell, sen., W. Linnell, W. Müller, Miss Mutrie, G. B. O'Neil, Marcus Stone, and three exquisite works of Edouard Frère.

The Novar Collection.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King Street, St. James's-square, in May, the celebrated COLLECTION of PICTURES in the mansion-house of Novar, N.B., formed by the late H. A. J. Munro, Esq., of Novar, whose fine taste and judgment in art are so widely known, and the reputation of whose collection is so well established that it is only necessary to state that this collection comprises about 100 gallery and cabinet works, including examples of the most celebrated masters of all the ancient and modern schools.

The Works and Collection of the late John Phillip, R.A.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Saturday, June 1, and following days, at 1 o'clock precisely (by order of the Executors), the whole of the remaining WORKS of that distinguished artist, John Phillip, R.A., deceased, comprising about 60 pictures and sketches in oil, many of which are nearly finished, and several splendid copies from Velasquez, and about 100 sketches in water-colours and chalks, also his valuable collection of pictures and drawings, including beautiful cabinet works of many of the best painters of the British school, and several exquisite works of the modern French school, a few fine old portraits, choice proof engravings, fine modern books, old Italian cabinets of carved oak, ebony and tortoiseshell, bronzes a very large and valuable collection costumes, an great variety o artistic accessories.

"PRIZE MEDAL"

Atte ye GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/: on Seal, 8/.

ILLUSTRATED PRICE LIST POST FREE.

T. McLEAN & Co., PHOTOGRAPHERS.

Portraits taken daily, from carte de visite to life size, and a good Photograph guaranteed.

DUBLIN EXHIBITION, 1865. Honourably Mentioned for great excellence of Instantaneous Pictures.

INTERNATIONAL EXHIBITION, 1862. Honourably Mentioned for excellence in Making Photographic Apparatus.

INTERNATIONAL EXHIBITION, 1862. Only House in London mentioned for the excellence of their Coloured Photographs, with one exception.

7, Haymarket, next the Haymarket Theatre.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

THE GRAPHOTYPING COMPANY, LIMITED. 7, GARRICK STREET, COVENT GARDEN.

MAISON FRANCAISE, 318, Regent Street, opposite the Polytechnic. J. B. Arbabit, Importer of Foreign Wines and Cognac Brandy of the best vintages, desires to recommend his Clarets, per dozen from 18s. to 78s.; Burgundy, 18s. to 72s.; Chablis, 30s. to 36s.; Champagne, 40s. to 84s.; Sherry, 30s. to 72s.; Port, 36s. to 84s.; Eau-de-Vie de Cognac, 54s. to 84s.

SALVIATI & COMPANY (Limited), 431, OXFORD STREET, LONDON.

DR. SALVIATI'S VENETIAN ENAMEL-MOSAICS FOR ART COLLECTIONS & MURAL DECORATIONS, Ecclesiastic and Domestic.

VENETIAN GLASS FOR CABINET SPECIMENS, And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

J. & R. McCRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—

Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 36s. to 100s.—Clarets, 20s. to 150s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.

Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.

Samples on application.—Terms cash.

JOSHUA ROGERS'S UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,

PATRONISED AND USED BY THE ROYAL FAMILY,

Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.

JOSHUA ROGERS'S

Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.

JOSHUA ROGERS'S

Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.

JOSHUA ROGERS'S

Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

NOSOTTI'S

LOOKING GLASSES. ENDLESS VARIETY.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.

CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

J. & G. NICHOLLS,

DESIGNERS & ENGRAVERS UPON WOOD,

ALDINE CHAMBERS, PATERNOSTER ROW.

Every description of Wood Engraving for Publishers, Authors, and Manufacturers.

*** For Specimens see "Art-Journal," "Leisure Hour," &c.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.

No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

MAKERS IN ORDINARY TO THE QUEEN

D. F. TAYLER & Co's PATENT TOILET PINS

SOLD BY ALL DRAPERS & HABERDASHERS.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, *HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established* 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.

RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS. a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN, to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER, for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 6d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOOK OF PERFUMES (6th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

FURNITURE, CARPETS, & BEDDING

CARRIAGE FREE TO ANY PART OF THE KINGDOM.

Thirty per cent. less than any other House in the World.

See our ILLUSTRATED CATALOGUE, containing 500 Elaborate Designs drawn from our extensive Stock, with Estimates for completely Furnishing Houses of any Class. This most unique Guide forwarded Gratis and post free on application.

A written warranty given, and reference to former Customers offered. Fifty Drawing and Dining Room Suites, various styles, from 12 to 100 Guineas. An Assortment of Old OAK FURNITURE.

LEWIN CRAWCOUR & CO.,

Cabinetmakers, Upholsterers, & Bedding Manufacturers,

73 & 75, BROMPTON ROAD, KNIGHTSBRIDGE, LONDON.

ESTABLISHED A.D. 1810.

FLOOR DECORATIONS.

Messrs. WAUGH and SON beg to intimate to the nobility, clergy, and gentry, that their show rooms contain a choice assortment of PATENT AXMINSTER, velvet pile, Brussels, tapestry, and every description of CARPETING of British and foreign manufacture, and of superior qualities. As the decoration of the floor is one of the principal objects to be studied in furnishing, they have given special attention to their designs, which can only be obtained at their establishment. Every description of material for window curtains, &c.; also gilt decorative furniture.

LONDON CARPET WAREHOUSE,

3 & 4, GOODGE STREET,

AND 65 & 66, TOTTENHAM-COURT-ROAD, W.

PRIZE MEDAL AWARDED.

TOULMIN AND GALE,

DESPATCH BOX, DRESSING CASE, AND TRAVELLING BAG MAKERS,

7, NEW BOND STREET, W.,

AND

SISE LANE, CITY (near Mansion House).

ESTABLISHED 1735.

ILLUSTRATED CATALOGUES POST FREE.

JUSSIEU'S ARGURION

instantly silvers all articles of Copper, German Silver, &c., by simple rubbing, restoring the original brilliancy and beauty of all plated goods. Solid silver constantly cleaned with the Argurion rapidly increases in weight and value. Most economical to restore and keep in perfect order all massive silver and plated articles. Patentees, JUSSIEU & Co. Sold at COOKS and Co.'s, Dispensing Chemists, 33, Norfolk Terrace, Westbourne Grove West, London, W.; 95, Farringdon Street, E.C.; 130, Camden Road, N.W.; and LYNCH, Manchester, 1s. 6d., 2s. 9d., and 10s. 6d. By chemists, silversmiths, ironmongers, &c.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

SUPERIOR FURNITURE,

BEDSTEADS, BEDDING, CARPETS, AND CURTAINS.



T. H. FILMER and SON beg respectfully to call attention to their Old-established Manufactory and Warerooms, containing the LARGEST STOCK IN THE KINGDOM of the Quality and Design which, for the last Thirty Years, has gained for them such extensive patronage, the prices being the same as frequently charged for inferior goods.

FILMER'S SUPERIOR EASY CHAIRS AND SOFAS, of the best quality, made to shape on approval.

FILMER'S CIRCULAR EXTENDING DINING TABLES, opening to any size by a single movement.

T. H. FILMER and SON.

MANUFACTORY:

31, 32, and 28, BERNERS STREET, OXFORD STREET,

and 34 & 35, CHARLES STREET, LONDON, W.

AN ILLUSTRATED PRICED CATALOGUE SENT POST FREE.

OSLER'S GLASS CHANDELIERS,
WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS.
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;

STATUETTES,
In Parian;

VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

HEDGES & BUTLER
Invite attention to the following
GOOD DINNER WINES.

Sherry and Port, from the wood	24s., 30s. per doz.
Bordeaux, with considerable body	18s., 20s., 24s. „
White Bordeaux	24s., 30s. „
Champagne	36s., 42s., 48s. „
Superior Beaujolais	20s., 24s. „

FINE WINES.

Pale, Golden, and Brown Sherry	36s., 42s., 48s., 60s. „
Choice Old Port	42s., 48s., 60s., 72s. „
Claret of various growths	36s., 42s., 48s., 60s., to 96s. „
Chablis and Sauterne	36s., 42s., 48s., 60s., 72s. „
Hock and Moselle	30s., 36s., 48s., 60s., 72s. to 120s. „

On receipt of a Post Office Order or reference, any quantity, with a Priced List of all other wines, will be forwarded immediately by
HEDGES & BUTLER,
LONDON: 155, REGENT STREET, W., & 30, KING'S ROAD, BRIGHTON.
(*Originally Established* A.D. 1667.)

PEPSINE.
MORSON'S PEPSINE WINE.
MORSON'S PEPSINE LOZENGES.
MORSON'S PEPSINE GLOBULES.
Are perfectly palatable forms for administering this popular remedy for weak digestion.
MANUFACTURED BY
T. MORSON & SON,
1, 33, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.
In Bottles and Boxes from 2s.

DR. ROBERTS'S
CELEBRATED OINTMENT
CALLED THE
Poor Man's Friend,

Is confidently recommended to the Public as an unfailing remedy for wounds of every description; a certain cure for ulcerated sore legs (even if of twenty years' standing), cuts, burns, scalds, bruises, chilblains, scorbutic eruptions and pimples on the face, sore and inflamed eyes, sore heads, cancerous humours, &c.; and as a specific for those afflicting eruptions that sometimes follow vaccination.
Sold in Pots at 1s. 1½d., 2s. 9d., 11s., and 22s.
ALSO HIS
PILULÆ ANTISCROPHULÆ,
Confirmed by sixty years' experience to be one of the best alterative medicines ever compounded for purifying the blood, and assisting nature in all her operations; hence they are useful in scrofula, scorbutic complaints, glandular swellings, particularly those of the neck, &c. They are efficacious in rheumatism, and form a mild and superior family aperient, that may be taken at all times without confinement or change of diet.
Sold in boxes at 1s. 1½d., 2s. 9d., 4s. 6d., 11s., and 22s. each.

PROTECTION FROM FIRE.
BRYANT & MAY'S
PATENT
SPECIAL SAFETY MATCHES.
TRADE MARK
ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX
Sold by GROCERS, CHEMISTS, IRONMONGERS, CHANDLERS, STATIONERS &C. EVERYWHERE.
WHITECHAPEL ROAD, LONDON, E.

POMPEIAN PAPERHANGINGS
For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.
MANUFACTURER OF
POMPEIAN
PAPERHANGINGS.
ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1839.
CLASS XIX, PARIS EXHIBITION.

INVALIDS AND INFANTS.
NEAVE'S FARINACEOUS FOOD
Has for many years received the unqualified approval of Drs. LANKESTER, HASSALL, LETHEBY, URE, and other eminent Medical Men, as a highly nutritious and unmedicated diet for Invalids and Children. Sold in 1s. Canisters, by the leading Chemists and Grocers of the Kingdom. Wholesale by H. Turner & Co., Crosse and Blackwell, Barclay & Sons, W. Edwards, Sutton & Co., and T. Pollock, London; Thompson and Capper, Liverpool; Turner & Co., Manchester.
NEAVE & CO., MANUFACTURERS, FORDINGBRIDGE.

CHOCOLAT-MENIER,
FOR BREAKFAST AND DESSERT.
ANNUAL CONSUMPTION EXCEEDS 5,000,000 lbs.
Awarded Medals in 1832, 1834, 1844;
AT THE
New York Exhibition, 1853; Paris Exhibition, 1855;
London Exhibition, 1862; Dublin Exhibition, 1865.
The Jury remark—
"MENIER'S CHOCOLATE IS PARTICULARLY GOOD."
Warehouse—28, HENRIETTA STREET, COVENT GARDEN.
SOLD EVERYWHERE.

DISDÉRI,
PHOTOGRAPHER TO THE QUEEN,

BY SPECIAL APPOINTMENT.

DISDÉRI, Photographic Artist to H.I. Majesty the Emperor Napoleon III. and the Imperial Family; to H.I. Majesty the Emperor of all the Russias; also to H.I. Majesty the Queen of Spain and the Royal Family; to His Majesty the King of Italy; to His Majesty the King of Holland; to His Majesty the King of Portugal; to the Imperial Academy of Music; Photographer of the Palace of the Universal Exhibition of 1855; &c. The excellent situation of Mr. Disdéri's studio enables him to operate regardless of the weather.

DISDÉRI.—Her Most Gracious Majesty the Queen, Their Royal Highnesses the DUKE OF EDINBURGH, Prince Leopold, Princess Louise, and Princess Beatrice have condescended to sit for their Portraits to Mr. Disdéri. By the Gracious Permission of Her Majesty the Queen, the Portraits of Her Majesty and Their Royal Highnesses are on sale at Mr. Disdéri's Photographic Establishments in London, at 70, 71, and 72, Brook Street, Hanover Square; in Paris, 8, Boulevard des Italiens; and at all the principal Booksellers of Europe. Price: Carte de Visite, 1s.; coloured, 2s. Drawing-room Portraits, 2s. 6d.; coloured, 5s.

DISDÉRI.—Their Royal Highnesses the Prince and Princess of Wales have honoured with a visit the studio of Mr. Disdéri, and have authorised him the sale of all the Portraits taken by him of Their Royal Highnesses, as well as those of Prince Victor and Prince George. Price: Carte de Visite, plain or enamel, 1s.; coloured, 2s. Cabinet Portraits, 2s. 6d. Splendid Portrait of H.R.H., mounted on fine tinted large cardboard, 25 × 19½ inches, price 1 guinea.

DISDÉRI.—On Sale.—Splendid Albums of Windsor and Osborne, photographed by Mr. Disdéri, under the immediate patronage and the gracious permission of H.M. the Queen. Historical text by Doyne C. Bell, Esq. These Albums—size, half-sheet Colombia, printed in new type, on extra thick plate paper—include Thirty-five Photographs of Interiors and Exteriors, mounted on extra fine tinted cardboard, and most elegantly bound in morocco. Price: Royal Edition of Windsor and Osborne, in natural photography, 20 guineas each; coloured, 40 guineas. Apply to Mr. Disdéri, 70, 71, 72, Brook Street, Hanover Square; and at Paris, 8, Boulevard des Italiens.

DISDÉRI.—On Sale.—Thirty Stereoscopic Views of the Interiors and Exteriors of Windsor and Osborne. The collection complete, plain, 1 guinea; coloured, 2 guineas.

Souvenir of Windsor or Osborne. Sixteen plates, photographed by Mr. Disdéri, mounted on cloth, and forming a handsome book, small 8vo., including the portraits of Her Majesty the Queen and H.R.H. the Prince Consort. Price, plain, 15s.; coloured, 30s.

Panoramic Views at 5s.; group of the Orleans family, 10s. 6d.

DISDÉRI.—Notice.—By a NEW PROCESS of Mr. Disdéri's the Carte de Visite Portraits are enlarged on canvas to any size. The public can thus obtain a photographic drawing by means of which skilful artists attached to the house can, on simple indications—such as the colour of the complexion, the eyes, and the hair—obtain a splendid and truthful oil-painting. Mr. Disdéri's new process is valuable in this respect, that it avoids the tediousness of long sittings, and also adds to the charms of oil-painting the great advantages of the truthfulness and accuracy of photography. Saloons and studios, 70, 71, and 72, Brook-street, Hanover-square; and for Equestrian Portraits at Hereford Lodge, Gloucester-road, Old Brompton-road; and Paris, 8, Boulevard des Italiens.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les celebres*."

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

VOCAL MUSIC.—Gratis and post free, Thematic Catalogue of recently published Vocal Music.—To secure accuracy, please order SELECT ADDENDUM and THEMATIC CATALOGUE of VOCAL MUSIC.—Address Robert Cocks and Co., New Burlington-street, London, W.; and may be had everywhere.

ALL SHEET MUSIC, including the publications of all the trade, promptly forwarded by post at half the marked price, with an extra stamp for postage on each piece. Payment received in postage stamps.—London: Robert Cocks and Co., New Burlington-street, Regent-street.

GOD BLESS THE PRINCE OF WALES. Piano solo and duet. BRINLEY RICHARDS. 4s. each; the song, 3s.; ditto, four voices, 2d.—London: Robert Cocks and Co., New Burlington-street. All may be had everywhere.

NEW BOOKS.

JUST PUBLISHED.

I.

THE REIGN OF LAW. By the Duke of ARGYLL. Second Edition, post 8vo., price 12s.

"A very able book, ... and there are few works in which a thoughtful reader will find more that he will desire to remember."—*Times.*

II.

FAMILIAR LECTURES ON SCIENTIFIC SUBJECTS. By Sir JOHN F. W. HERSCHEL, Bart. Second Edition, crown 8vo., price 6s.

"A book of a most profound and romantic scientific charm."—*Spectator.*

III.

CHRIST AND CHRISTENDOM. Being the Boyle Lectures for 1866. By E. H. PLUMPTRE, M.A., Professor of Divinity, and Chaplain, King's College. Demy 8vo., price 12s.

IV.

REMINISCENCES OF A HIGHLAND PARISH. By NORMAN MACLEOD, D.D., one of Her Majesty's Chaplains. Post 8vo., price 10s. 6d.

V.

UNSPOKEN SERMONS. By G. MacDonald, M.A., Author of "David Elginbrod," &c. Crown 8vo., price 5s.

"A very large amount of true and beautiful thought, musically and eloquently expressed."—*Pall Mall Gazette.*

VI.

OUR FATHER'S BUSINESS. By Thomas GUTHRIE, D.D. Crown 8vo., price 3s. 6d.

VII.

THE YEAR OF PRAYER; being Family Prayers for the Christian Year. By HENRY ALFORD, D.D., Dean of Canterbury. Sixth Thousand, crown 8vo., price 3s. 6d.

"A book that needs no recommendation."—*Athenæum.*

VIII.

SIMPLE TRUTH SPOKEN TO WORKING PEOPLE. By NORMAN MACLEOD, D.D., one of Her Majesty's Chaplains. Small 8vo., price 2s. 6d.

"Robust, good sense."—*British Quarterly Review.*

IX.

ESSAYS. By Dora Greenwell, Author of "The Patience of Hope." Small 8vo., price 6s.

X.

THE PHILOSOPHY OF THE CONDITIONED: SIR WILLIAM HAMILTON and JOHN STUART MILL. (Reprinted with additions from the "Contemporary Review.") By the Rev. HENRY LONGUEVILLE MANSELL, B.D., Wayneflete Professor of Philosophy, Oxford. Post 8vo., price 6s.

XI.

HOW TO STUDY THE NEW TESTAMENT. Section I. The Gospels and the Acts of the Apostles. By HENRY ALFORD, D.D., Dean of Canterbury. Small 8vo., price 3s. 6d.

NEARLY READY.

I.

SCRIPTURE PORTRAITS AND OTHER MISCELLANIES, from the writings of A. P. STANLEY, D.D., Dean of Westminster. Crown 8vo.

II.

OUT OF HARNESS. By Thomas Guthrie, D.D. Crown 8vo.

III.

THE YEAR OF PRAISE. Being Hymns, with Tunes, for the Sundays and Holydays of the Year. Edited by HENRY ALFORD, D.D., Dean of Canterbury; assisted in the Musical Part by the Rev. Robert Hake, M.A., Precentor, and T. E. Jones, Organist, of Canterbury Cathedral. Small crown 4to.

IV.

THE TRAGEDIES OF SOPHOCLES: a New Translation. With a Biographical Essay. By E. H. PLUMPTRE, M.A., Professor of Divinity, and Chaplain, King's College, London. A New and Revised Edition, complete in 1 vol. small 8vo.

ALEXANDER STRAHAN, 56, Ludgate Hill.

YOUNG'S PATENT PARAFFIN OIL.—To prevent accidents by explosion of Oil Lamps, ask specially for Young's Paraffin Oil. Guaranteed perfectly safe. No accident during 16 years' trial. Sold everywhere.

YOUNG'S HARD PARAFFIN CANDLES, Beautifully transparent, and highly illuminating, 1s. 3d. per lb. Sold everywhere. "Young's Hard" marked on tip of each candle.

WAVERLEY PEN

"Best Pen extant for rapid and easy writing."
Newcastle Chronicle.

MACNIVEN AND CAMERON,
97, Newgate Street, London; 23, Blair Street, Edinburgh.
Thirty-six for Fourteen Stamps.

JANUS CORD, an inexpensive and remarkably good texture for Mourning wear. Janus cord is cut from the piece in any required length. Dresses of the same material are also kept made up, trimmed with Crape for every degree of Mourning, at about 2½ guineas the dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

JANUS CORD.—Ladies who at this season of the year choose to wear Black Dresses will find Janus Cord at about Two Guineas the Dress one of the most economical and best fabrics manufactured for a lady's dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

DEEP MOURNING.—Messrs. JAY beg to invite special attention to the DEEP MOURNING DEPARTMENT of their Establishment, consisting of every article suitable for First and Family Mourning, either made up and ready for immediate wear, or materials from the piece cut by the yard, according to the wishes of the purchasers.

Silks, Crapes, &c., of the very best, most serviceable, and enduring qualities.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

EVENING DRESSES, Black Net and Tulle.—Messrs. JAY have had specially prepared for this season a variety of BLACK EVENING DRESSES, which they can confidently recommend, both for their correctness of fashion and economy in price.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

OUR DUMB COMPANIONS;
Or, Conversations about
DOGS, HORSES, DONKEYS, AND CATS.
By THOMAS JACKSON, M.A.
With Seventy-five Engravings. Cloth, 5s.; cloth extra, 7s. 6d. [*Third Edition.*

OUR CHILDREN'S PETS;
In Prose and Verse. By JOSEPHINE. With Seventy Engravings. Cloth, 5s.; cloth extra, 7s. 6d. [*Second Edition.*

ANIMAL SAGACITY.
A selection of remarkable Incidents illustrative of the Sagacity of Animals. In Prose and Verse. Edited by Mrs. S. C. HALL. With many Engravings. Cloth, 5s.; cloth, gilt edges, 7s. 6d.
London: S. W. PARTRIDGE, 9, Paternoster Row.

Just published, price 2s. 6d.,
WITH CHROMO-LITHOGRAPHIC ILLUSTRATIONS.

THE THEORY OF COLOURING;
Being an analysis of the Principles of Contrast and Harmony in the arrangement of Colours, with their application to the study of nature, and hints on the composition of pictures, &c.
By J. BACON.

Published by G. ROWNEY & Co., 52, Rathbone Place, and 29, Oxford Street, London;
And may be had of all Artists' Colourmen and Booksellers.

DINNEFORD'S FLUID MAGNESIA.
The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

HORNIMAN'S TEA
EIGHT-PENCE CHEAPER.
3s. 4d. Tea Reduced to 2s. 8d., & 4s. 4d. Tea Reduced to 3s. 8d.
Sold only in PACKETS by AGENTS, Chemists, &c.

OLDRIDGE'S
BALM OF COLUMBIA
Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.
Price 3s. 6d., 6s., and 11s.
C. & A. OLDRIDGE,
22, WELLINGTON STREET, STRAND, W.C.,
And all Chemists and Perfumers.
FOR CHILDREN IT IS INVALUABLE.

ANTONI FORRER,
ARTIST IN HAIR & JEWELLERY,
BY APPOINTMENT TO THE QUEEN,
REMOVED
FROM REGENT ST. AND FROM BAKER ST.
TO
2, HANOVER ST. HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

SACCHARATED WHEAT PHOSPHATES.

RECOMMENDED BY DR. TILBURY FOX.

A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,

ESPECIALLY IN BREAD AND MILK.

Sold in Bottles at 1s., 2s., and 3s. each.

NONE GENUINE WITHOUT TRADE MARK.

Prepared by T. MORSON & SON,

31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.

AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.



WHO'S YOUR DOCTOR?

MORISON'S PILLS.

PREPARED ONLY AT THE

BRITISH COLLEGE OF HEALTH,

EUSTON ROAD, LONDON,

AND SOLD EVERYWHERE.

Post free for 7 stamps. A new work on the Teeth, entitled

PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

BRAGG'S VEGETABLE CHARCOAL,

AS PREPARED FOR HIS CELEBRATED BISCUITS,

By J. L. BRAGG,

2, WIGMORE STREET, LONDON, W.

Sold by all Chemists, in bottles at 2s., 4s., and 6s. each.

See DR. HASSALL'S *Report in the Lancet, August* 30, 1863.

Makers to the Queen & Prince of Wales.

FRY'S COCOA

FRY'S HOMŒOPATHIC COCOA

FRY'S PEARL COCOA

FRY'S CHOCOLATE FOR EATING

The *Only Prize Medal*, Exhibition, 1862, awarded to any English Makers of Chocolate and Cocoa, was obtained by J. S. FRY & SONS.

WHITE AND SOUND TEETH.

JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE, established by forty years' experience as the best preparation extant for cleaning, beautifying, and preserving the teeth and gums. Prepared solely by JEWSBURY AND BROWN, Chemists, Market Street, Manchester. Sold in Pots at 1s. 6d., or double size 2s. 6d. each, by the proprietors and by various agents throughout the United Kingdom, America, and the Colonies.

DR BRIGHT'S CAMOMILE AND DANDELION PILLS, composed of the pure extracts, combined with the mildest vegetable aperient and aromatic tonics, have been found most efficacious for expelling all noxious accumulations from the stomach and bowels, and are a never-failing remedy for all bilious and liver complaints, attended by sick headache, pain in the forehead and over the eyes, dizziness, drowsiness, singing in the head and ears, indigestion, fulness after meals, wind, heartburn, flatulency, spasms, frightful dreams, &c. Ladies of a delicate constitution, also the aged and infirm, need not hesitate to make use of them, as they have been prescribed with the greatest success for more than forty years. 1s. 1½d. and 2s. 9d. per box. COOKE & Co., Dispensing Chemists, 33, Norfolk Terrace, Westbourne Grove West, London, W.

ALMOND FLAVOUR.

PRESTON'S ESSENCE OF BITTER ALMONDS,

FREE FROM PRUSSIC ACID.

This delicious Essence may be safely used for flavouring Custards, Blanc-manges, &c., and all kinds of Pastry.

Sold Retail by Chemists, Grocers, &c., in bottles 1s. and 1s. 6d. each.

WHOLESALE—

PRESTON & SONS,

88, LEADENHALL STREET, E.C.

COUGHS, COLDS, ASTHMA, NEURALGIA, &c.

Dr. J. COLLIS BROWNE'S CHLORODYNE is publicly acknowledged by the most eminent Physicians of the day to be the most effectual remedy ever discovered.

CAUTION.—Be sure to obtain Dr. J. COLLIS BROWNE'S CHLORODYNE. The wonderful demand for this remedy has given rise to numerous piracies and deceptions.

Sold in bottles, 1s. 1½d., 2s. 9d., and 4s. 6d., by all Chemists.

Sole Manufacturer,

J. T. DAVENPORT, 33, Great Russell-st., Bloomsbury, London.

KEATING'S COUGH LOZENGES: ASTHMA.

KEATING'S COUGH LOZENGES: INCIPIENT CONSUMPTION.

KEATING'S COUGH LOZENGES: BRONCHIAL AFFECTIONS.

KEATING'S COUGH LOZENZES; WHICH ARE DAILY RECOMMENDED BY THE FACULTY—Testimonials from the most eminent of whom may be had. Sold in BOXES, 1s. 1½d.; and TINS, 2s. 9d., 4s. 6d., and 11s. each, by T. KEATING, Chemist, 79, St. Paul's Churchyard, London. Sold retail by all Druggists, &c.

SPRING MEDICINE.—The best purifier of the Blood at this season of the year is admitted by all to be KAYE'S WORSDELL'S PILLS, which, by their mild yet effectual operation, remove all oppressive accumulations, regulate the secretions of the liver and bowels, strengthen the stomach, and purify the blood. Unlike many remedies, they do not induce liability to take cold or establish a necessity for the habitual use of purgatives, and are thus strongly recommended as the BEST FAMILY MEDICINE. Sold by all Chemists and other dealers in Patent Medicines, at 1s. 1½d., 2s. 9d., and 4s. 6d. Wholesale Depôt, 22, Bread Street, London.

PRIZE MEDAL



AWARDED 1862.

TO H.R.H. THE PRINCE OF WALES.

FOR GENERAL



EXCELLENCE.

ALLEN'S PORTMANTEAUS

TRUNKS, DRESSING CASES, BAGS, DESPATCH BOXES, &c.

Illustrated Catalogues of 500 *other Articles, for Home or Continental Travelling, post free.*



ALLEN'S PATENT BAG.



ALLEN'S PATENT QUADRUPLE PORTMANTEAU.



DESPATCH-BOX DESK.



DRESSING BAG.



LADY'S WARDROBE PORTMANTEAU.

J. W. ALLEN, MANUFACTURER & PATENTEE, 37, WEST STRAND, LONDON.

Also Allen's Illustrated Catalogue of Officers' Portable Bedsteads, Drawers, Chairs, Canteens, and every Requisite for the Barrack-room, Camp, and Field, post free.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6d., 1s. 8d., 2s., TO 2s. 4d.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

CRISWICK & DOLMAN,

GLASS AND PICTURE FRAME MANUFACTURERS AND DECORATORS,

6, NEW COMPTON STREET, SOHO.

THE TRADE SUPPLIED IN EVERY DEPARTMENT.

PICTURES REMOVED, PACKED, CLEANED, RESTORED, AND WAREHOUSED.

Established 1818.

By Appointment to the Royal Family.



SANGSTERS' PARASOLS & SUN SHADES.

W. & J. S. beg respectfully to call the attention of the Public to their extensive assortment of PARASOLS for this Season, comprising several Novel and Elegant Styles in

SATIN, EMBROIDERED AND PLAIN SILKS, LACE, &c.

BRIDAL PARASOLS adapted for PRESENTS at 140, REGENT STREET.

140, REGENT STREET, | 10, ROYAL EXCHANGE,
94, FLEET STREET, | 75, CHEAPSIDE.

PARASOLS FOR MOURNING IN GREAT VARIETY.



UMBRELLAS.

Ladies and Gentlemen's Umbrellas (for which W. & J. S. have been awarded FOUR PRIZE MEDALS), on FOX'S PARAGON FRAMES, from 10s. 6d. each.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

Sold in Pots, at 1s. 6d. and 2s. 6d. each.

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.

PRIZE MEDAL to MAW and Co.

INTERNATIONAL EXHIBITION, 1862.

IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

CHUBB'S

PATENT SAFES AND PATENT DETECTOR LOCKS.

Illustrated Price Lists gratis and Post free.

CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

THE LONDON SEASON.

To all who court the gay and festive scenes the following are indispensable:—

ROWLANDS' MACASSAR OIL

IS A DELIGHTFULLY FRAGRANT AND TRANSPARENT PREPARATION FOR THE HAIR, and as an Invigorator and Beautifier, beyond all precedent.

In dressing the Hair nothing can equal its effect, rendering it so admirably soft that it will lie in any direction, and imparting a transcendent lustre, and sustaining it in decorative charm during the Dance or the heated atmosphere of crowded Assemblies. Price 3s. 6d., 7s., 10s. 6d. equal to four small, and 21s. per bottle.

ROWLANDS' KALYDOR,

FOR THE SKIN AND COMPLEXION, is unequalled for its rare and inestimable qualities,—the radiant bloom it imparts to the Cheek, the softness and delicacy which it induces of the Hands and Arms, its capability of soothing irritation, and removing cutaneous defects, discolorations, and all unsightly appearances, render it INDISPENSABLE TO EVERY TOILET. Price 4s. 6d. and 8s. 6d. per bottle.

ROWLANDS' ODONTO,

Or PEARL DENTIFRICE, compounded of the choicest and most recherché ingredients of the Oriental Herbal, and of inestimable value in Preserving and Beautifying the Teeth, Strengthening the Gums, and in giving a delicate Fragrance to the Breath. It eradicates Tartar from the Teeth, removes spots of incipient decay, and polishes and preserves the enamel, to which it imparts a PEARL-LIKE WHITENESS. Price 2s. 9d. per box.

Sold by Chemists and Perfumers.

☞ ASK FOR "ROWLANDS'" ARTICLES.

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises*,

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS, ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style*, and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

MINTON'S

CHINA.

Messrs. GOODE, Artists and Designers in Porcelain to Her Majesty and H.R.H. the Prince of Wales, invite attention to the Excellent Specimens exhibited by them in the

PARIS EXHIBITION

and to the Novelties at their Depôt for Minton's China,

19, SOUTH AUDLEY STREET, GROSVENOR SQUARE,
LONDON.

WEALE'S EDUCATIONAL AND CLASSICAL SERIES.

EDUCATIONAL SERIES.

1. England, History, by Hamilton, 4s.
In 4 parts, 1s. each, separately.
——— cloth boards, 5s.
——— half morocco, 5s. 6d.
5. Greece, History, by Hamilton, 2s. 6d.
——— cloth boards, 3s. 6d.
——— half morocco, 4s.
7. Rome, History, by Hamilton, 2s. 6d.
——— cloth boards, 3s. 6d.
——— half morocco, 4s.
9. Chronology, 2s. 6d.
——— cloth boards, 3s. 6d.
——— half morocco, 4s.
11. English Grammar, by Clarke, 1s.
11*. Comparative Philology, by Clarke, 1s.
12. English Dictionary, by Clarke, 3s. 6d.
——— cloth boards, 4s. 6d.
——— half morocco, 5s.
——— with Grammar, cloth boards, 5s. 6d.
——— half morocco, 6s.
14. Greek Grammar, by Hamilton, 1s.
15. Greek Lexicon, by Hamilton. Vol. I. Gr. & Eng. 2s.
17. ——— Vol. II. Eng. & Gr. 2s.
——— complete in 1 vol., 4s.
——— cloth boards, 5s.
——— half morocco, 5s. 6d.
——— with Grammar, cloth boards, 6s.
——— half morocco, 6s. 6d.
19. Latin Grammar, by Goodwin, 1s.
20. Latin Dictionary, by Goodwin. Vol. I. Lat. & Eng., 2s.
22. ——— Vol. II. Eng. & Lat., 1s. 6d.
——— complete in 1 vol., 3s. 6d.
——— cloth boards, 4s. 6d.
——— half morocco, 5s.
——— with Grammar, cloth boards, 5s. 6d.
——— half morocco, 6s.
24. French Grammar, by Strauss, 1s.
25. French Dictionary, by Elwes. Vol. I. Fr. & Eng., 1s.
26. ——— Vol. II. Eng. & Fr., 1s. 6d.
26. French Dictionary, by Elwes, complete in 1 vol., 2s. 6d.
——— cloth boards, 3s. 6d.
——— half morocco, 4s.
——— with Grammar, cloth boards, 4s. 6d.
——— half morocco, 5s.
27. Italian Grammar, by Elwes, 1s.
28. Italian Triglot Dictionary, by Elwes. Vol. I. Italian-English-French, 2s.
30. ——— Vol. II. English-Italian-French, 2s.
32. ——— Vol. III. French-Italian-English. 2s.
——— complete in 1 vol., cloth boards, 7s. 6d.
——— half morocco, 8s. 6d.
——— with Grammar, cloth boards, 8s. 6d.
——— half morocco, 9s. 6d.
34. Spanish Grammar, by Elwes, 1s.
35. Spanish-English and English-Spanish Dictionary, by Elwes, 4s.
——— cloth boards, 5s.
——— half morocco, 5s. 6d.
——— with Grammar, cloth boards, 6s.
——— half morocco, 6s. 6d.
39. German Grammar, by Strauss, 1s.
40. German Reader, by Elwes, 1s.
41. German Dictionary, by Hamilton. Vol. I. English-German-French, 1s.
42. ——— Vol. II. German-French-English, 1s.
43. ——— Vol. III. French-German-English, 1s.
——— complete in 1 vol., 3s.
——— cloth boards, 4s.
——— half morocco, 4s. 6d.
——— with Grammar, cloth boards, 5s.
——— half morocco, 5s. 6d.
44. Hebrew Dictionary, by Breslau. Vols. I. & II., Hebrew and English, 6s.
——— with Grammar, 7s.
46. ——— Vol. III. English and Hebrew, 3s.
Complete with Grammar, in 2 vols., cloth boards, 12s.
——— half morocco, 14s.
46*. Hebrew Grammar, by Breslau, 1s.
47. French and English Phrase-book, 1s.
48. Composition, by Brenan, 1s.
49. Derivative English Spelling, by Rowbotham, 1s. 6d.

CLASSICAL.

Latin Delectus, by Young, 1s.
Cæsar's Commentaries on the Gallic War, 2s.
Cornelius Nepos, 1s.
Virgil. The Georgics, Bucolics, &c., 1s. 6d.
Virgil. The Æneid, 2s.
Horace. Odes and Epodes, 1s.
Horace. Satires and Epistles, 1s. 6d.
Sallust. Catiline, Jugurtha, 1s. 6d.
Terence. Andria and Heautontimorumenos, 1s. 6d.
Terence. Phormio, Adelphi, and Hecyra, 2s.
Cicero. De Amicitia, de Senectute, and Brutus, 2s.
Livy. Books i. and ii., 1s. 6d.
Livy. Books iii. to v., 1s. 6d.
Livy. Books xxi. and xxii., 1s. 6d.
Tibullus, Ovid, and Propertius. Selections, 2s.
Suetonius and later Latin Writers, Selections, 2s.

Greek Reader, by Young, 1s.
Xenophon. Anabasis i. ii. iii., 1s.
Xenophon. Anabasis, iv. v. vi. vii., 1s.
Lucian. Select Dialogues, 1s.
Homer. Iliad, i. to vi., 1s. 6d.
Homer. Iliad, vii. to xii., 1s. 6d.
Homer. Iliad, xiii. to xviii., 1s. 6d.
Homer. Iliad, xix. to xxix., 1s. 6d.
Homer. Odyssey, i. to vi., 1s. 6d.
Homer. Odyssey, vii. to xii., 1s. 6d.
Homer. Odyssey, xiii. to xviii., 1s. 6d.
Homer. Odyssey, xix. to xxiv.; and Hymns, 2s.
Plato. Apology, Crito, and Phædo, 2s.
Herodotus, i. ii., 1s. 6d.
Herodotus, iii. iv., 1s. 6d.
Herodotus, v. to vii., 1s. 6d.
Herodotus, viii. ix., and Index, 1s. 6d.
Sophocles; Œdipus Rex, 1s.
Sophocles; Antigone, 2s.
Euripides; Hecuba and Medea, 1s. 6d.
Euripides; Alcestis, 1s.
Æschylus; Prometheus Vinctus, 1s.
Æschylus; Septem contra Thebas, 1s.
Aristophanes; Acharnians, 1s. 6d.
Thucydides, i., 1s.

LONDON: VIRTUE AND CO., 26, IVY LANE, PATERNOSTER ROW, E.C.
NEW YORK: VIRTUE AND YORSTON.

HEAL AND SON'S ILLUSTRATED CATALOGUE,

CONTAINING

THREE HUNDRED ILLUSTRATIONS, WITH PRICES ATTACHED,

OF

BEDSTEADS AND BED-ROOM FURNITURE,

TOGETHER WITH PRICED LIST OF BEDDING,

SENT FREE BY POST ON APPLICATION TO

HEAL AND SON,

196, 197, 198, TOTTENHAM COURT ROAD, LONDON, W.

THE GUARDIAN FIRE AND LIFE ASSURANCE COMPANY.

Established 1821. No. 11, Lombard Street, London, E.C.

REDUCTION OF FIRE INSURANCE DUTY.

Subscribed Capital Two Millions.

Total Invested Funds upwards of £2,750,000.

Total Income upwards of £320,000.

NOTICE IS HEREBY GIVEN that FIRE POLICIES which expire at LADY DAY must be renewed within Fifteen Days at this Office, or with the Company's Agents throughout the Kingdom, otherwise they become void.

All Insurances now have the benefit of the REDUCED DUTY of 1s. 6d. per Cent.

For Prospectus and other information apply to the Company's Agents, or to T. TALLEMACH, *Secretary*.

THE LIVERPOOL AND LONDON AND GLOBE INSURANCE COMPANY.

Offices—1, Dale Street, Liverpool; 20 & 21, Poultry; 7, Cornhill; and Charing Cross, London.

Invested Funds	£3,254,334
Fire Premiums received in 1866	£818,055
Life Premiums received in 1866	£254,397

The following are a few of the ADVANTAGES attaching to the LIFE POLICIES of this Company:—

Moderate rates of premium for all descriptions of insurance.

Fixed bonuses guaranteed by the numerous proprietary of an unlimited company.

Whole world leave granted on reasonable terms.

Policies held as securities are not considered void by this office, although the assured should leave the prescribed limits, provided the holder inform the office as soon as it comes to his knowledge, and pays the adequate extra premium.

Claims are payable thirty days after admission.

JOHN ATKINS, Resident Secretary.

PARQUETS SOLIDAIRES.

HOWARD & SONS,

26 & 27, BERNERS STREET,

are prepared to supply machine-made solid Parquet Floors to any design.

JACKSON'S BENZINE RECT:

Is most efficient for removing Grease, Oil, Paint, Varnish, &c., from all Fabrics. It is perfectly harmless to the most delicate Colour or Texture. A given quantity will cleanse a larger measure of material than any other article. Papers, Parchments, Leather and Kid Gloves it cleans with equal success. It may also be freely used to wash Gilding and other surfaces to which water may not be applied.

In Bottles at 6d. and 1s. each.

By the Principal Chemists and Artists' Colourmen.

WHOLESALE BY REEVES & SONS, 113, CHEAPSIDE.

NEW BOOKS AND NEW EDITIONS.

THE ELECTRIC TELEGRAPH,

BY

ROBERT SABINE, F.S.A., M.B.A., &c.

In One Volume, demy 8vo., with 200 Illustrations, price 12s. 6d. cloth.

"The Work is divided into Two Parts, the first being a history of the Electric Telegraph, and descriptions of many of the past and existing methods and apparatus; the second part being confined exclusively to the more scientific matter relating especially to Cable Work."—*Extract from Preface.*

"A scientific history of the Electric Telegraph, illustrated with numerous diagrams."—*Standard.*

"We commend Mr. Sabine's book to all who are interested in the numerous and often most ingenious arrangements by which that power has been compelled to convey human thought from land to land, regardless alike of distance and of time."—*Athenæum.*

A TREATISE ON

COAL AND COAL-MINING.

BY WARINGTON W. SMYTH, M.A., F.R.S.,

PRES. G. S.,

CHIEF INSPECTOR OF THE MINES OF THE CROWN AND OF THE DUCHY OF CORNWALL.

One Volume, post 8vo., Illustrated, 7s. 6d.

"Within the space of 250 pages, Mr. Warington Smyth has written an 'elementary account of coal, and the modes of working and raising it from the pit,' which conveys to the public more exact information on the whole subject than any other book on coal in the English language. . . . Mr. Smyth's book will be read for the instruction it conveys, and it will be returned to again and again by any one who desires to learn something of the several operations which are in progress in the depths of the coal-pit or on its surface, to attain for us the benefit of a sea-coal fire."—*Athenæum.*

NAOMI; or, the Last Days of Jerusalem. By Mrs. J. B. WEBB. New Edition. With 44 Illustrations by Gilbert and Bartlett. Printed on toned paper, fcap. 8vo. gilt cloth, 7s. 6d.

THE THRONE OF DAVID. From the Consecration of the Shepherd of Bethlehem to the Rebellion of Prince Absolom. By the Rev. J. H. INGRAHAM. With 8 Illustrations. Printed on toned paper, fcap. 8vo., cloth gilt, 5s.

THE PILLAR OF FIRE; or, Israel in Bondage. By the Author of "The Prince of the House of David." With 8 Illustrations. Printed on toned paper, fcap. 8vo. gilt cloth, 5s.

THE PRINCE OF THE HOUSE OF DAVID; or, Three Years in the Holy City. By the Rev. J. H. INGRAHAM. With 8 Illustrations. Printed on toned paper, gilt cloth, fcap. 8vo., 3s. 6d.

THE SAINT AND HIS SAVIOUR; or, the Progress of the Soul in the Knowledge of Jesus. By the Rev. C. H. SPURGEON. A New Edition, neatly bound in cloth, 3s. 6d.

TALES OF MANY LANDS. By M. FRASER TYTLER. Printed on toned paper, with 8 Illustrations, fcap. 8vo., 5s.

SIR JULIAN'S WIFE: a Tale. By EMMA JANE WORBOISE. Fcap. 8vo., 5s., gilt edges, 5s. 6d.

THE WIFE'S TRIALS: a Tale. By EMMA JANE WORBOISE, Author of "Lottie Lonsdale," "The Lillingstones," "Campion Court," "Sir Julian's Wife," "Life of Dr. Arnold," &c. Printed on toned paper, fcap. 8vo., 3s. 6d.

LOTTIE LONDSDALE; or, the Chain and its Links. Printed on toned paper, fcap. 8vo., 5s.

THE LILLINGSTONES OF LILLINGSTONE. Printed on toned paper, fcap. 8vo., 5s.

CAMPION COURT. A Tale of the Days of the Ejectment, Two Hundred Years Ago. Printed on toned paper, fcap. 8vo., 5s.

THE LIFE OF DR. ARNOLD. Printed on toned paper, fcap. 8vo., 3s. 6d.

A HISTORY OF CARICATURE AND GROTESQUE IN LITERATURE AND ART. By the Author of "Domestic Manners and Sentiments in England," &c. With 237 Illustrations by F. W. Fairholt, Esq., F.S.A. 4to. embossed cloth red edges, 21s.

A HISTORY OF DOMESTIC MANNERS AND SENTIMENTS IN ENGLAND DURING THE MIDDLE AGES. By THOMAS WRIGHT, Esq., F.S.A. With 319 Illustrations by F. W. Fairholt. 4to. embossed cloth, red edges, 21s.

THE WEDGWOODS. Being a Life of Josiah Wedgwood; with Notices of his Works and their Productions, Memoirs of the Wedgwood and other Families, and a History of the Early Potteries of Staffordshire. By LLEWELLYNN JEWITT, F.S.A., &c. Beautifully printed on superfine toned paper, with a Steel Portrait, &c., and 145 Woodcuts. Complete in 1 vol. 8vo. gilt cloth, red edges, 18s.

GATHERED LEAVES. A Collection of the Poetical Works of the late FRANK E. SMEDLEY, Author of "Frank Fairlegh," "Lewis Arundel," "Harry Coverdale," "Colville Family," &c. With a Memorial Preface by EDMUND YATES, a Portrait, and numerous humorous Designs. Printed on superior toned paper, 16mo. cloth gilt, 3s. 6d.

FRANK FAIRLEGH; or, the Adventures of a Private Pupil. By FRANK SMEDLEY, Author of "Lewis Arundel," "Harry Coverdale," "Colville Family," &c. Illustrated Edition, 8vo., 10s. 6d. Crown 8vo. gilt cloth, 3s. 6d.; cheap Edition, 2s. 6d.

LEWIS ARUNDEL; or, the Railroad of Life. Crown 8vo. gilt cloth, 4s.; cheap Edition, 3s.

HARRY COVERDALE'S COURTSHIP, AND ALL THAT CAME OF IT. Crown 8vo. gilt cloth, 3s. 6d.; cheap Edition, 2s. 6d.

THE COLVILLE FAMILY. With Frontispiece and Vignette by "Phiz." Fcap. 8vo. gilt cloth, 2s. 6d.; cheap Edition, 1s. 6d.

SELECT POETRY FOR CHILDREN. By JOSEPH PAYNE, F.C.P. With a Steel Frontispiece, 18mo., 2s. 6d.

ORIGINAL POEMS FOR INFANT MINDS. By the Author of "Nursery Rhymes." A beautiful Edition, illustrated with 240 Woodcuts. Printed on superfine toned paper, fcap. 8vo. cloth gilt, 5s.; cheap Edition in 2 vols. 18mo., 1s. 6d. each.

NURSERY RHYMES FOR INFANT MINDS. Illustrated Edition. 16mo. cloth gilt, 2s. 6d.; cheap Edition, 18mo., 1s. 6d.

LONDON: VIRTUE & CO., 26, IVY LANE, PATERNOSTER ROW, E.C.

NEW YORK: VIRTUE AND YORSTON.

MINTON'S
CHINA.

Messrs. GOODE, Artists and Designers in Porcelain to Her Majesty and H.R.H. the Prince of Wales, invite attention to the Excellent Specimens exhibited by them in the

PARIS EXHIBITION

and to the Novelties at their **Depôt** for Minton's China,

19, SOUTH AUDLEY STREET, GROSVENOR SQUARE,
LONDON.

THE LIVERPOOL AND LONDON AND GLOBE INSURANCE COMPANY.
Offices—1, Dale Street, Liverpool; 20 & 21, Poultry; 7, Cornhill and Charing Cross, London.

The Invested Funds now amount to £3,254,334
The Fire Revenue to £815,055
The Life do. to £254,397

The moderate rates of premium, with a guaranteed fixed bonus for the Life Policies of this Company, and their value as special securities to third parties, render them particularly advantageous. Whole world leave is granted on reasonable terms, and claims are paid thirty days after admission.

JOHN ATKINS, Resident Secretary

TRUE ECONOMY, COMPOSITE HOUSEHOLD SOAP, Concentrated by Machinery into 1½lb. Cakes, 6d. per lb.
ALSO
COSMOS BAR SOAP
46s. per Cwt.
Prepared for all Climates and every purpose.
WHOLESALE ONLY
The City Soap Works, London.

ELECTRICITY IS LIFE

GALVANISM: NATURE'S CHIEF RESTORER OF IMPAIRED VITAL ENERGY.—A Pamphlet on Self-applicable Electricity, demonstrating the most effectual, rational, and simple Galvanic treatment of Nervous and Rheumatic pains, Debility, Indigestion, Nervousness, Paralysis, Neuralgia, Epilepsy, Cramp, Functional Disorders, &c., as realised exclusively by the use of PULVERMACHER'S IMPROVED PATENT GALVANIC CHAIN BANDS, BELTS, AND POCKET BATTERIES, &c., approved by the Academie de Medicine, Paris, the Royal College of Physicians, London, &c., substantiated by Medical Reports and authenticated Testimonials, including Sir C. Locock, Bart., M.D., Sir H. Holland, Bart., M.D., Sir Wm. Ferguson, Bart., M.D., Sir J. R. Martin, Bart., M.D., Dr. E. Sieveking, M.D. This Pamphlet (sent post-free) treats why and wherefore these Galvanic arrangements have proved most efficacious, even in cases where other Galvanic apparatus and ordinary medical treatment have been tried in vain, especially in ailments resulting from abstracted vital electricity in the Functional organs.—Apply to the Author, J. PULVERMACHER, No. 200, Regent Street, London, W.

SUMMER GAMES.

MALLETS FROM 6d. EACH



BALLS FROM 4d. EACH

CROQUET,
Complete, with an Illustrated Treatise, 15s., 18s., 21s., 25s., 30s., 40s., 60s., 100s.
SENT TO THE COUNTRY CARRIAGE PAID. CATALOGUES FREE.
ASSER & SHERWIN, 81, STRAND, LONDON, W.C., and at 69, OXFORD STREET, W.

PAPIER MACHÉ AND JAPAN ROYAL WORKS
JOHN BETTRIDGE & CO.,
(LATE JENNENS AND BETTRIDGE,)
PAPIER MACHE MANUFACTURERS AND JAPANNERS,
19, 20 & 21, BARR STREET, ST. GEORGE'S, BIRMINGHAM,
And 97, CHEAPSIDE, LONDON.

Vide PARIS EXHIBITION, Class XIV.—Papier Mâché Pianoforte, Chairs, Tables, Desks, Inkstands, Caddies, &c., with Tea Trays of Papier Mâché and Iron.

J. & R. M'CRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—
Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 36s. to 100s.—Clarets, 28s. to 150s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.
Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.
Samples on application.—Terms cash.

MAISON FRANCAISE, 318, Regent Street, opposite the Polytechnic. J. B. ARRAIT, Importer of Foreign Wines and Cognac Brandy of the best vintages, desires to recommend his Clarets, per dozen from 18s. to 72s.; Burgundy, 18s. to 72s.; Chablis, 30s. to 36s.; Champagne, 40s. to 84s.; Sherry, 30s. to 72s.; Port, 36s. to 84s.; Eau-de-Vie de Cognac, 54s. to 84s.

PARQUETS SOLIDAIRES.
HOWARD & SONS,
26 & 27, BERNERS STREET,
are prepared to supply machine-made solid Parquet Floors to any design.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from Mixture with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.

Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without advance.

CHARLES HINDLEY & SONS. Established 1811.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S

EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

A TROUSSEAU FOR

Twenty

All Letters to be addressed to MRS. ADDLEY BOURNE, 37, *Piccadilly.*

SANSFLECTUM JUPONS.
The Demi, 15s. 6d.
The Demi-Gemma, 10s. 6d.
Thomson's Plastique, 2½ yards round, 7s. 6d. and 10s. 6d.
"Light, elegant, and graceful."—*Court Journal.*
ADDLEY BOURNE, 37, Piccadilly.

DEMI DUCHESS JUPONS,
10s. 6d.
Made from pretty striped Chambray Cloths.
The lightest Crinoline in all the world.
"A celebrated maker of Jupons."—*Art-Journal.*
ADDLEY BOURNE, 37, Piccadilly.

LADIES' UNDERCLOTHING.
A TROUSSEAU for £20.
Book of Fifty Illustrations, containing all the New Designs in Underclothing, with the prices of each article attached, including "The Alice," "Edith," "Maude," "Beatrice," "Dagmar," "Belgravia," "Princess," and the favourite Night-dresses, &c.; also Drawings of Fourteen new Crinolines. Gratis and post-free.
Mrs. ADDLEY BOURNE, 37, Piccadilly.



ADDLEY BOURNE

(LATE PHILPOTT),

Family Draper, Jupon and Corset Manufacturer to the Court and Royal Family.

37, PICCADILLY, OPPOSITE ST. JAMES'S CHURCH, W.



A DICTIONARY

Of ARTS, SCIENCES, MANUFACTURES, COMMERCE, HISTORY, GEOGRAPHY, BIOGRAPHY, and GENERAL LITERATURE. In Twenty-one Volumes 4to., and Index. Illustrated by upwards of 5000 Engravings on Wood and Steel. Price £25 12s. cloth, or half bound morocco, £32 2s. 6d.

EDINBURGH: A. & C. BLACK. LONDON: SIMPKIN, MARSHALL, & CO.

"A noble Volume, of which both poet and artist may be proud."—*Art-Journal.*

ELAINE. Tennyson—Doré.

PRICE ONE GUINEA.

Photographs from original drawings, £3 3s. Artist's proofs, £5 5s.

"This is certainly our idea of what a Christmas book should be."—*Times.*
"We have never known M. Doré so successful."—*Standard.*
"We doubt if the genius of M. Doré has ever been seen to greater advantage."—*Daily News.*
"A noble book."—*Pall Mall Gazette.*
"The most ambitious and ornate work of the day."—*Saturday Review.*
"The book is the finest Art-volume which has made its appearance in London."—*Belgravia.*

London: EDWARD MOXON & CO., 44, Dover Street, Piccadilly.

T. NELSON & SONS'

LIST OF PARIS VIEWS

FOR TOURISTS

TO THE GREAT EXHIBITION OF 1867.

Beautifully printed in colours, from Original Sketches taken expressly for this Series.

The set of 12 Views in an elegant wrapper, with descriptive letterpress, price 1s.; or 1 franc 25 cents.

LIST OF SUBJECTS CONTAINED IN SHILLING PACKET.

1. LA MADELEINE.
2. CORPS LÉGISLATIF.
3. NOTRE DAME.
4. EGLISE ET DOME DES INVALIDES, ET INTERIEUR DES INVALIDES—TOMBEAU DE NAPOLEON I.
5. LA BOURSE.
6. JARDIN DU PALAIS ROYAL.
7. LE LOUVRE ET LES TUILERIES, VUS DU PONT NEUF
8. PLACE CARROUSEL.
9. HOTEL DE VILLE.
10. PLACE DE LA CONCORDE.
11. RUE DE RIVOLI.
12. COLONNE DE JUILLET. ARC DE TRIOMPHE, COLONNE VENDOME.

The set of 12 Views, as above, with letterpress description of places in French or English, price 1s., or 1 franc 25 cents,

May be obtained at all Booksellers in Paris and London; or of

THOMAS NELSON & SONS, 29, Paternoster Row, London.

In sets of 12, in Ornamental Wrapper, price 6s., or 8 francs,

NELSON'S

MEDIÆVAL ILLUMINATED TEXTS.

Printed in the best style of the art on Cardboard, 13 in. by 4 in.

I.

This Series consists of 12 Texts, each differing from the others in Colour and Design.

*** *In consequence of having Coloured Backgrounds, they fulfil the conditions of illumination more closely than any other series offered to the public.*

"Messrs. Nelson have published a set of well-chosen texts, which satisfy the requirements of the most correct judgment and feeling. They are not specimens of mere ornamental printing, on an uncoloured surface, but each text forms with its coloured ground a harmonious and agreeable whole."—*Daily News*, October 26.
"Excellent in design and tastefully coloured."—*Art-Journal.*

II.

The above series of Texts can be had in outline only, for the use of any one wishing to practise the Art of Colouring: the set of 12 Outlines in Wrapper, price 3s., or 4 francs.

III.

The 12 Texts can also be had in Miniature, variously coloured, suitable for Book-markers, or as Guides to the proper colouring of the above series in outline. The Miniature series in Wrapper, price 1s., or 1 franc 25 cents.

THOMAS NELSON & SONS, 29, Paternoster Row, London.

MINIATURE ILLUSTRATED EDITION.

Just published, in imperial 16mo., price 10s. 6d. cloth, gilt edges, or 21s. bound in morocco by Rivière,

LORD MACAULAY'S LAYS of ANCIENT ROME, with 90 Illustrations, Original and from the Antique, drawn on Wood by G. Scharf. The whole of the Text and Illustrations reproduced in Lithography, uniform with the Miniature Edition of Moore's Irish Melodies illustrated by Maclise.

London:
LONGMANS, GREEN, and CO., Paternoster Row.

1867.

BLACK'S

EXHIBITION GUIDE TO PARIS,

SIXPENCE,

WITH PLANS OF PARIS AND THE EXHIBITION, ROUTES, &c.

NEARLY READY,

BLACK'S GUIDE TO FRANCE.

EDITED BY PROF. D. T. ANSTED.

WITH NUMEROUS PLANS AND CHARTS.

EDINBURGH: A. & C. BLACK.

HUGH MILLER'S WORKS,

In Twelve Volumes, Crown 8vo. cloth.

I.

TESTIMONY OF THE ROCKS. 7s. 6d.

II.

FOOTPRINTS OF THE CREATOR. 7s. 6d.

III.

CRUISE OF THE BETSY. 7s. 6d.

IV.

OLD RED SANDSTONE. 7s. 6d.

V.

MY SCHOOLS AND SCHOOLMASTERS.
Tenth Thousand, 7s. 6d. Cheap Edition, 2s. 6d.

VI.

FIRST IMPRESSIONS OF ENGLAND AND ITS PEOPLE. Sixth Thousand, 7s. 6d. Cheap Edition, 2s. 6d.

VII.

SCENES AND LEGENDS OF THE NORTH OF SCOTLAND. Sixth Thousand, 7s. 6d.

VIII.

HEADSHIP OF CHRIST, and the RIGHTS of the CHRISTIAN PEOPLE. Second Thousand, 7s. 6d.

IX.

SKETCH-BOOK OF POPULAR GEOLOGY.
Fourth Thousand, 7s. 6d.

X.

ESSAYS, HISTORICAL AND CRITICAL.
Second Thousand, 7s. 6d.

XI.

TALES AND SKETCHES. 6s.

XII.

EDINBURGH AND ITS NEIGHBOURHOOD,
Geological and Historical. 6s.

SIR JOHN HERSCHEL'S WORKS.

I.

PHYSICAL GEOGRAPHY. Second Edition. 5s.
"It is utterly impossible to give an account of the immense amount of information so admirably and lucidly compressed in the volume before us."—*London Review.*

II.

METEOROLOGY. Second Edition, fcap. 8vo. cloth, 5s.
"Contains a brief but elaborate survey of the whole domain of meteorological science."—*British Quarterly Review.*

III.

THE TELESCOPE. Fcap. 8vo. cloth, 3s. 6d.

EDINBURGH: A. & C. BLACK.

NOW READY,

THE PEOPLE'S MAGAZINE FOR APRIL.

PRICE SIXPENCE.

In which is commenced a Series of Sketches of

LIFE AND CHARACTER IN PARIS.

Illustrated by GUSTAVE DORÉ.

TO BE CONTINUED DURING THE EXHIBITION.

THE MARCH PART (Price Sixpence) Contained

A NEW SKETCH MAP OF PARIS,

PRINTED IN COLOURS,

INCLUDING THE RECENT IMPROVEMENTS.

LONDON: 77, GREAT QUEEN STREET, LONDON, W.C.

SOLD BY THE BOOKSELLERS AND NEWS AGENTS, AND AT THE RAILWAY STATIONS.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from Mixture with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.

Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without advance. CHARLES HINDLEY & SONS. Established 1817.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S
EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

A TROUSSEAU FOR

Twenty

All Letters to be addressed to MRS. ADDLEY BOURNE, *37, Piccadilly.*

SANSFLECTUM JUPONS.
The Demi, 15s. 6d.
The Demi-Gemma, 10s. 6d.
Thomson's Plastique, 2½ yards round, 7s. 6d. and 10s. 6d.
"Light, elegant, and graceful."—*Court Journal.*
ADDLEY BOURNE, 37, Piccadilly.

DEMI DUCHESS JUPONS,
10s. 6d.
Made from pretty striped Chambray Cloths.
The lightest Crinoline in all the world.
"A celebrated maker of Jupons."—*Art-Journal.*
ADDLEY BOURNE, 37, Piccadilly.

LADIES' UNDERCLOTHING.
A TROUSSEAU for £20.
Book of Fifty Illustrations, containing all the New Designs in Underclothing, with the prices of each article attached, including "The Alice," "Edith," "Maude," "Beatrice," "Dagmar," "Belgravia," "Princess," and the favourite Night-dresses, &c.; also Drawings of Fourteen new Crinolines. Gratis and post-free.
Mrs. ADDLEY BOURNE, 37, Piccadilly.



ADDLEY BOURNE
(LATE PHILPOTT),

Family Draper, Jupon and Corset Manufacturer to the Court and Royal Family.

37, PICCADILLY, OPPOSITE ST. JAMES'S CHURCH, W.

All Advertisements should be forwarded direct to the Advertising Manager, MR. THOMPSON, 294, City Road, E.C.

THE ART-JOURNAL ADVERTISER.

No. 347. LONDON: MAY, 1867.

For Picture Sales, &c., see p. dcccxliv.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

The Directors will be glad to receive offers from any Art-patron willing to lend his Pictures for exhibition, to replace the collection of F. W. Cosens, Esq., exhibited last season in the Private Gallery.

Artists are informed that Pictures can be received at any time, to replace those sold.

For terms and particulars apply to Mr. C. W. Wass, Superintendent of the Gallery.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS—INCORPORATED BY ROYAL CHARTER.—The FORTY-FOURTH ANNUAL EXHIBITION of this SOCIETY IS NOW OPEN, from 9 A.M. until dusk. Admittance 1s. T. ROBERTS, Sec.

Suffolk Street, Pall Mall East.

INSTITUTE of PAINTERS in WATER-COLOURS. The THIRTY-THIRD ANNUAL SUMMER EXHIBITION of this Society is NOW OPEN at their GALLERY, 53, PALL MALL, opposite Marlborough House. Admission 1s.; Catalogue 6d. Open from Nine till Dusk.

JAMES FAHEY, Secretary.

WINTER EXHIBITION.—BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 8 o'clock. Admission 1s. Catalogue 6d.

THE NATIONAL PORTRAIT EXHIBITION at South Kensington will be opened to the Public on Friday, May 3, 1867. Admission on Mondays, Wednesdays, Thursdays, Fridays, and Saturdays, One Shilling each person; on Tuesdays, Half-a-Crown. Season Tickets, available also for the Private View (May 2), 10s. each, may be obtained at the South Kensington Museum.

MR. ARTHUR TOOTH'S SPRING EXHIBITION of HIGH-CLASS MODERN PICTURES is NOW OPEN to the Public from 10 till 6, at the Fine Art Gallery, No. 5, Haymarket. Admission by Address Card.

ROYAL EXCHANGE FINE ARTS GALLERY, 24, Cornhill. Mr. Morby's collection of HIGH CLASS MODERN PICTURES, including works by

D. Maclise, R.A.,	T. Faed, A.R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	Late A. Solomon,
Elmore, R.A.,	Frost, A.R.A.,	P. Nasmyth,
T. Webster, R.A.,	F. Goodall, A.R.A.,	J. Linnell, Sen.,
P. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	W. Müller,
Inwerick, R.A.,	J. Sant, A.R.A.,	E. Frere,
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	G. Lance.

SAMUEL W. HILL'S FINE-ART GALLERY, 3, Leadenhall Street, Cornhill. Pictures and Drawings for sale by T. S. Cooper, A.R.A., J. Linnell, sen., D. Roberts, R.A., T. Faed, A.R.A., T. Jones Barker, W. Müller, David Cox, Geo. Chalders, E. C. Barnes, T. M. Richardson, S. Prout, Fred. Taylor, G. Lance G. L. Hall, C. Smith, &c. &c.

SOCIETY OF ARTISTS, BIRMINGHAM.

President—SIR FRANCIS GRANT, P.R.A.

WORKS OF ART intended for the ensuing Exhibition of this Society will be received (subject to the regulations of the Society's Circular) by their London Agent, immediately upon the closing of the London Exhibitions.

Pictures forwarded otherwise than by their agent must be delivered, free of expense, to the Society, at their Rooms in New Street, Birmingham, on or before Thursday, the 1st August next.

The Triennial Musical Festival being held in Birmingham in August, a most successful season is anticipated.

May, 1867. ALLEN E. EVERITT, Hon. Sec.

ROYAL MANCHESTER INSTITUTION.

EXHIBITION OF MODERN PICTURES AND OTHER WORKS OF ART.

Intending contributors are informed that the EXHIBITION of MODERN PICTURES in OIL and WATER-COLOURS, SPECIMENS of SCULPTURE and CASTS, and ARCHITECTURAL DESIGNS, will be OPENED as soon as practicable after the closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 17th of August.

Pictures, &c., from London, will be forwarded by Mr. Joseph Gahan, 14, Charles Street, Middlesex Hospital, *if delivered to him before the 3rd of August*, by Artists who have received the Invitation Circular; from other places Artists who have also received such Circular are requested to send them by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid.

Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the admission of Works from private individuals, and from dealers.

The Council offer a Prize of FIFTY GUINEAS to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years; but they reserve the power of withholding the prize should there be no Work of sufficient merit in the collection. Pictures lent by private individuals for Exhibition during a shorter period will not enter into competition for the prize.

THOMAS WORTHINGTON, Hon. Sec.

Royal Manchester Institution, March, 1867.

FINE ARTS.—Messrs. THOMAS AGNEW AND SONS are in want of another Assistant. Apply by letter to Manchester, or personally at 5, Waterloo Place, London, S.W.

MR. CLAUDET,

PHOTOGRAPHER TO THE QUEEN,

107, REGENT STREET.

The new style of Photographic Portraits, which has caused so much sensation in the Artistic and Photographic World since the subject was brought before the British Association at Nottingham by Mr. CLAUDET, is practised daily at his Establishment in conjunction with the old process according to the taste of the sitter.

The inspection of the various specimens on view at Mr. CLAUDET'S Gallery, will enable every one to compare the two styles.

DISDÉRI,

PHOTOGRAPHER TO THE QUEEN,

BY SPECIAL APPOINTMENT.

DISDÉRI, Photographic Artist to H.I. Majesty the Emperor Napoleon III. and the Imperial Family; to H.I. Majesty the Emperor of all the Russias; also to H.I. Majesty the Queen of Spain and the Royal Family; to His Majesty the King of Italy; to His Majesty the King of Holland; to His Majesty the King of Portugal; to the Imperial Academy of Music; Photographer of the Palace of the Universal Exhibition of 1855; &c. The excellent situation of Mr. Disdéri's studio enables him to operate regardless of the weather.

DISDÉRI.—Her Most Gracious Majesty the Queen, Their Royal Highnesses the DUKE OF EDINBURGH, Prince Leopold, Princess Louise, and Princess Beatrice have condescended to sit for their Portraits to Mr. Disdéri. By the Gracious Permission of Her Majesty the Queen, the Portraits of Her Majesty and Their Royal Highnesses are on sale at Mr. Disdéri's Photographic Establishments in London, at 70, 71, and 72, Brook Street, Hanover Square; in Paris, 8, Boulevard des Italiens; and at all the principal Booksellers of Europe. Price: Carte de Visite, 1s.; coloured, 2s. Drawing-room Portraits, 2s. 6d.; coloured, 5s.

DISDÉRI.—Their Royal Highnesses the Prince and Princess of Wales have honoured with a visit the studio of Mr. Disdéri, and have authorised him the sale of all the Portraits taken by him of Their Royal Highnesses, as well as those of Prince Victor and Prince George. Price: Carte de Visite, plain or enamel, 1s.; coloured, 2s. Cabinet Portraits, 2s. 6d. Splendid Portrait of H.R.H., mounted on fine tinted large cardboard, 25 × 19½ inches, price 1 guinea.

DISDÉRI.—On Sale.—Splendid Albums of Windsor and Osborne, photographed by Mr. Disdéri, under the immediate patronage and the gracious permission of H.M. the Queen. Historical text by Doyne C. Bell, Esq. These Albums—size, half-sheet Colombia, printed in new type, on extra thick plate paper—include Thirty-five Photographs of Interiors and Exteriors, mounted on extra fine tinted cardboard, and most elegantly bound in morocco. Price: Royal Edition of Windsor and Osborne, in natural photography, 20 guineas each; coloured, 40 guineas. Apply to Mr. Disdéri, 70, 71, 72, Brook Street, Hanover Square; and at Paris, 8, Boulevard des Italiens.

DISDÉRI.—On Sale.—Thirty Stereoscopic Views of the Interiors and Exteriors of Windsor and Osborne. The collection complete, plain, 1 guinea; coloured, 2 guineas.

Souvenir of Windsor or Osborne. Sixteen plates, photographed by Mr. Disdéri, mounted on cloth, and forming a handsome book, small 8vo., including the portraits of Her Majesty the Queen and H.R.H. the Prince Consort. Price, plain, 15s.; coloured, 30s.

Panoramic Views at 5s.: group of the Orleans family, 10s. 6d.

DISDÉRI.—Notice.—By a NEW PROCESS of Mr. Disdéri's the Carte de Visite Portraits are enlarged on canvas to any size. The public can thus obtain a photographic drawing by means of which skilful artists attached to the house can, on simple indications—such as the colour of the complexion, the eyes, and the hair—obtain a splendid and truthful oil-painting. Mr. Disdéri's new process is valuable in this respect, that it avoids the tediousness of long sittings, and also adds to the charms of oil-painting the great advantages of the truthfulness and accuracy of photography. Saloons and studios, 70, 71, and 72, Brook-street, Hanover-square; and for Equestrian Portraits at Hereford Lodge, Gloucester-road, Old Brompton-road; and Paris, 8, Boulevard des Italiens.

LECHERTIER, BARBE & CO.'S PATENT PAPIER-MACHE LAY FIGURES

(D. T. LEE'S Patent),

Moulded on Nature, very Flexible, Light, and Firm.

Male or Female, Life-Size	£12 0 0
Young Girl	7 10 0
Baby	3 10 0

LECHERTIER, BARBE, & CO.,

60, REGENT STREET, LONDON, W.

"PRIZE MEDAL"

Atte of GRIFFINS, 44, *High Holborn, W.C.*

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 8/.

ILLUSTRATED PRICE LIST POST FREE.

T. McLEAN & Co., PHOTOGRAPHERS.

Portraits taken daily, from carte de visite to life size, and a good Photograph guaranteed.

DUBLIN EXHIBITION, 1865. Honourably Mentioned for great excellence of Instantaneous Pictures.

INTERNATIONAL EXHIBITION, 1862. Honourably Mentioned for excellence in Making Photographic Apparatus.

INTERNATIONAL EXHIBITION, 1862. Only House in London mentioned for the excellence of their Coloured Photographs, with one exception.

7, Haymarket, next the Haymarket Theatre.

THE PHOTOTYPING COMPANY, LIMITED. 7, GARRICK STREET, COVENT GARDEN.

JOSHUA ROGERS'S UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,

PATRONISED AND USED BY THE ROYAL FAMILY,

Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.

JOSHUA ROGERS'S

Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.

JOSHUA ROGERS'S

Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.

JOSHUA ROGERS'S

Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

BURNET ON PAINTING.

IN QUARTO, £4 10s.

A TREATISE ON PAINTING.

IN FOUR PARTS.

Illustrated by 130 Etchings from celebrated Pictures.

By John Burnet, F.R.S.

The Parts may be had separately.

1. ON THE EDUCATION OF THE EYE . Second Ed., 25s.
2. ON COMPOSITION . . . . . Seventh Edition, 15s.
3. ON LIGHT AND SHADE . . . . . Sixth Edition, 15s.
4. ON COLOUR . . . . . Fifth Edition, 31s. 6d.

In royal 4to., with proof impressions on India Paper, and Portrait of the Author. Price £8 8s., half morocco, gilt tops.

"Mr. Burnet writes as an artist on the practice of his art; his illustrations are an admirable *essay* in themselves."—*Athenæum.*

J. & J. Leighton, 40, Brewer Street, Golden Square, W.

SALVIATI & COMPANY,

(LIMITED)

431, OXFORD STREET, LONDON.

DR. SALVIATI'S

VENETIAN ENAMEL-MOSAICS

FOR

ART COLLECTIONS & MURAL DECORATIONS,

Ecclesiastic and Domestic.

VENETIAN GLASS FOR CABINET SPECIMENS,

And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

See Engravings in Paris Exhibition Catalogue, page 33.



NOSOTTI'S

LOOKING GLASSES. ENDLESS VARIETY.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.



CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

J. & G. NICHOLLS,

DESIGNERS & ENGRAVERS UPON WOOD,

ALDINE CHAMBERS, PATERNOSTER ROW.

Every description of Wood Engraving for Publishers, Authors, and Manufacturers.

*** For Specimens see "Art-Journal," "Leisure Hour," &c.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.

No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

Pin Makers to Her Most Gracious Majesty Queen Victoria.

D. F. TAYLER & Co's PATENT TOILET PINS,

LONDON & BIRMINGHAM.

SOLD BY ALL DRAPERS & HABERDASHERS.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, *HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established* 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.

RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS, a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN, to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER, for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION. 2s. 9d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOOK OF PERFUMES (6th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

FURNITURE, CARPETS, & BEDDING

CARRIAGE FREE TO ANY PART OF THE KINGDOM.

Thirty per cent. less than any other House in the World.

See our ILLUSTRATED CATALOGUE, containing 500 Elaborate Designs drawn from our extensive Stock, with Estimates for completely Furnishing Houses of any Class. This most unique Guide forwarded Gratis and post free on application.

A written warranty given, and reference to former Customers offered. Fifty Drawing and Dining Room Suites, various styles, from 12 to 100 Guineas. An Assortment of Old OAK FURNITURE.

LEWIN CRAWCOUR & CO.,

Cabinetmakers, Upholsterers, & Bedding Manufacturers,

73 & 75, BROMPTON ROAD, KNIGHTSBRIDGE, LONDON.

ESTABLISHED A.D. 1810.

LONDON CARPET WAREHOUSE.

WAUGH AND SON,

3 & 4, GOODGE STREET, W., and 65 & 66, TOTTENHAM COURT ROAD.

BRITISH AND FOREIGN CARPETS

OF EVERY DESCRIPTION.

CURTAINS AND PORTIERES, ETC.

OF THE NEWEST FABRICS AND DESIGN.

PRIZE MEDAL AWARDED.

TOULMIN AND GALE,

DESPATCH BOX, DRESSING CASE, AND TRAVELLING BAG MAKERS,

7, NEW BOND STREET, W.,

AND

SISE LANE, CITY (near Mansion House).

ESTABLISHED 1735.

ILLUSTRATED CATALOGUES POST FREE.

JUSSIEU'S ARGURION

Instantly silvers all articles of Copper, German Silver, &c., by simple rubbing, restoring the original brilliancy and beauty of all plated goods. Solid silver constantly cleaned with the Argurion rapidly increases in weight and value. Most economical to restore and keep in perfect order all massive silver and plated articles. Patentees, JUSSIEU & Co. Sold at COOKS and Co.'s, Dispensing Chemists, 33, Norfolk Terrace, Westbourne Grove West, London, W.; 95, Farringdon Street, E.C.; 130, Camden Road, N.W.; and LYNCH, Manchester, 1s. 6d., 2s. 9d., and 10s. 6d. By chemists, silversmiths, ironmongers, &c.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

E. WOLFF & SON'S

SUPERIOR DRAWING & OFFICE PENCILS

OF EVERY DESCRIPTION.

Manufactured by IMPROVED STEAM MACHINERY.

PRIZE MEDALS AWARDED AT THE FOLLOWING EXHIBITIONS—PARIS, 1855. LONDON, 1862. DUBLIN, 1865.

May be had of all the principal Stationers and Artists' Repositories.

E. WOLFF & SON,

(LATE OF 23, CHURCH STREET, SPITALFIELDS),

STEAM PENCIL WORKS, 55, GREAT QUEEN STREET, LINCOLN'S INN FIELDS,

LONDON, W.C.

OSLER'S GLASS CHANDELIERS,
WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;
STATUETTES,
In Parian;
VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

HEDGES & BUTLER solicit attention to their pure
ST. JULIEN CLARET,
at 18s., 20s., 24s., 30s., and 36s. per doz.; La Rose, 42s.; Latour, 54s.; Margaux, 60s., 72s.; Chateau Lafitte, 72s., 84s., 96s.; superior Bastjolais, 20s., 24s.; Macon, 30s., 36s.; choice Burgandy, 48s., 60s., 72s., 84s.; pure Chablis, 20s., 30s., 48s.; Sauterne, 48s., 72s.; Roussillon, 36s.; sparkling Champagne, 42s., 48s., 60s., 66s. 78s.

SUPERIOR GOLDEN SHERRY,
of soft and full flavour, highly recommended, at 36s. per dozen.
Good Dinner Sherry, and Port from the Wood ... 24s. and 30s.
High class Pale, Golden, or Brown Sherry ..... 42s. „ 48s.
Port, from first-class shippers .... 36s., 42s., 48s. to 60s.
Hock and Moselle ..... 30s., 36s., 48s., 60s. „ 120s.
Fine Old Sack, rare White Port, Imperial Tokay, Malmsey, Frontignac, Constantia, Vermuth, and other rare Wines. Fine Old Pale Cognac Brandy, 60s. and 72s. per dozen. On receipt of a Post-office order, or References, any quantity, with a priced List of all other Wines, will be forwarded immediately by
HEDGES AND BUTLER,
LONDON: 155, REGENT STREET, W.
Brighton: 30, King's Road. (Originally Established A.D. 1667.)

PEPSINE.
MORSON'S PEPSINE WINE.
MORSON'S PEPSINE LOZENGES.
MORSON'S PEPSINE GLOBULES.
Are perfectly palatable forms for administering this popular remedy for weak digestion.
MANUFACTURED BY
T. MORSON & SON,
1, 31, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.
In Bottles and Boxes from 2s.

DR. ROBERTS'S
CELEBRATED OINTMENT
CALLED THE
Poor Man's Friend,
Is confidently recommended to the Public as an unfailing remedy for wounds of every description; a certain cure for ulcerated sore legs (even if of twenty years' standing), cuts, burns, scalds, bruises, chilblains, scorbutic eruptions and pimples on the face, sore and inflamed eyes, sore heads, cancerous humours, &c.; and as a specific for those afflicting eruptions that sometimes follow vaccination.
Sold in Pots at 1s. 1½d., 2s. 9d., 11s., and 22s.
ALSO HIS
PILULÆ ANTISCROPHULÆ,
Confirmed by sixty years' experience to be one of the best alterative medicines ever compounded for purifying the blood, and assisting nature in all her operations; hence they are useful in scrofula, scorbutic complaints, glandular swellings, particularly those of the neck, &c. They are efficacious in rheumatism, and form a mild and superior family aperient, that may be taken at all times without confinement or change of diet.
Sold in boxes at 1s. 1½d., 2s. 9d., 4s. 6d., 11s., and 22s. each.

PROTECTION FROM FIRE.
BRYANT & MAY'S
PATENT
SPECIAL SAFETY MATCHES.
TRADE MARK
ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX
Sold by GROCERS, CHEMISTS, IRONMONGERS. CHANDLERS, STATIONERS &C. EVERYWHERE.
WHITECHAPEL ROAD, LONDON, E.

POMPEIAN PAPERHANGINGS
For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.
MANUFACTURER OF
POMPEIAN
PAPERHANGINGS.
ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1839.
CLASS XIX, PARIS EXHIBITION.

JACKSON'S BENZINE RECT:
Is most efficient for removing Grease, Oil, Paint, Varnish, &c., from all Fabrics. It is perfectly harmless to the most delicate Colour or Texture. A given quantity will cleanse a larger measure of material than any other article. Papers, Parchments, Leather and Kid Gloves it cleans with equal success. It may also be freely used to wash Gilding and other surfaces to which water may not be applied.
In Bottles at 6d. and 1s. each.
By the Principal Chemists and Artists' Colourmen.
WHOLESALE BY REEVES & SONS, 113, CHEAPSIDE.

In the Spring
PARR'S LIFE PILLS
ARE USED BY THOUSANDS.—They clear from the system all hurtful impurities, restore a healthy action of the Liver, Bowels, and Kidneys, without the least pain or inconvenience. May be had of any Chemist.

CHOCOLAT-MENIER,
FOR BREAKFAST AND DESSERT.
ANNUAL CONSUMPTION EXCEEDS 5,000,000 lbs.
Awarded Medals in 1832, 1834, 1844;
AT THE
New York Exhibition, 1853; Paris Exhibition, 1855;
London Exhibition, 1862; Dublin Exhibition, 1865.
The Jury remark—
"MENIER'S CHOCOLATE IS PARTICULARLY GOOD."
Warehouse—23, HENRIETTA STREET, COVENT GARDEN.
SOLD EVERYWHERE.

FORTHCOMING SALES
of
PICTURES, ENGRAVINGS, ETC.

The Collection of Drawings of John Hollingsworth, Esq.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Friday, May 3, at 1 o'clock precisely, the choice COLLECTION of DRAWINGS of John Hollingsworth, Esq., of Birmingham, including 50 drawings and sketches by David Cox, nearly all of which were obtained direct from the artist, four important drawings of Egyptian subjects by H. Stanier, and a great variety of capital works of the best painters in water-colours. May be viewed two days preceding, and catalogues had.

Modern Pictures of the highest class.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Saturday, May 4, at 1 o'clock precisely, a collection of MODERN PICTURES of the highest importance, most of which have appeared in the Royal Academy and other public exhibitions; comprising three splendid works of Clarkson Stanfield, R.A., viz., Dartmouth, Oxwich Bay, and Tenby Bay; three very fine works of T. Faed, R.A., viz., Sunday in the Backwoods, Cottage Piety, and a Rustic Incident; three exquisite works of W. P. Frith, R.A., viz., a finished replica of The Railway Station, the original sketch for the same picture, and Queen Mary's Last Look at France; No Escape, and a study for the Highland Drovers, by Sir E. Landseer, R.A.; Going to a Party, A Cosey Corner, and The Burning of the Books, by J. C. Horsley, R.A.; The Soldier's Return, and Blowing Bubbles, by T. Webster, R.A.; a charming Landscape, by W. Mulready, R.A.; A Scene in Devonshire, and The Eagles' Haunt, splendid works of F. R. Lee, R.A.; The Troubadour, and Rustic Smile, by A. Elmore, R.A.; The Cottage Door, and Cairo, by F. Goodall, R.A.; three fine works of E. W. Cooke, R.A.; two by F. R. Pickersgill, R.A.; two by C. R. Leslie, R.A.; capital works of P. F. Poole, R.A., A. Egg, R.A., W. Etty, R.A., W. Boxall, R.A.; three splendid works of T. S. Cooper, A.R.A.; fine examples of W. E. Frost, A.R.A., and H. O'Neill, A.R.A.; two of the most important works of Patrick Nasmyth, viz., A View of Bristol, and A Waterfall in Glen Shirah, Argyleshire, several very fine works of Marcus Stone, including Stealing the Keys, and Old Letters; beautiful Cabinet Works of J. Archer, R.S.A., G. H. Boughton, Vicat Cole, Eyre Crowe, John Faed, R.S.A., G. Hardy, F. D. Hardy, J. Linnell, sen., W. Linnell, W. Müller, G. B. O'Neill, and Miss Mutrie, and three exquisite works of Edouard Frère. May be publicly viewed three days preceding, and catalogues had.

The Novar Collection.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King Street, St. James's-square, on Saturday, May 11, and on Saturday, May 18, at 1 o'clock precisely, the celebrated COLLECTION of PICTURES in the mansion-house of Novar, N.B., formed by the late H. A. J. Munro, Esq., of Novar, whose fine taste and judgment in art are so widely known. The collection comprises about 350 works of the ancient and modern schools, and includes four highly important pictures and five drawings by J. W. Turner, R.A., viz., the celebrated picture of Modern Italy, engraved by Willmore, Cicero at his Villa at Tusculum, the Wreck Buoy, and a River Scene; the drawings are Dunstanborough Castle, the Pass of St. Gothard, Folkestone, the Temple of Ægina, and a Scene in Italy, all of which were obtained direct from the painter; two of the celebrated series of pictures by Hogarth, known as the Harlot's Progress; Francis I. and his Sister, an exquisite cabinet work of Bonington; numerous beautiful examples of W. Etty, R.A., including the Magdalene, one of his finest works; a Portrait of a Lady, an exquisite work of T. Gainsborough, R.A.; several fine examples of Sir J. Reynolds and Richard Wilson; two splendid works of Patrick Nasmyth; the Death of Lolia, by D. Maclise, R.A.; the Seven Ages by R. Smirke, the well-known series engraved in "Boydell's Shakespeare;" and upwards of 20 works of T. Stothard, R.A. The old masters comprise the Adoration of the Magi, a grand chef-d'œuvre of Titian, from the collection of the poet Rogers; a Landscape by Claude, a Spanish Girl and Duenna looking out of a Window by Murillo, a Group of Spanish Beggars by Velasquez, Christ and the Woman at the Well by Bonifaccio, Salvator Mundi by Barroccio, several capital works of Jacob Ruysdael, W. Van de Velde, and Jan Steen, and works of

Asselyn	De Koning	Molyn	Terburg
Backhuysen	De Witte	Ommeganck	Vernet
Bega	Dusart	Ostade	V. der Capella
Berghem	Ferg	Poussin	V. der Werff
Both	Greuze	Poelemberg	V. der Neer
Boucher	Guardi	Rembrandt	Watteau
Bourdon	Hobemma	Rubens	Wouvermans
Camphuyzen	Loly	Ruysch	Wynants
Cuyp	Maas	Teniers	Zuccarelli.

Also a beautiful cabinet work of Rosa Bonheur, many exquisite works of Carl Brocky, and specimens of Koekkoek, Schotel, &c. May be publicly viewed two days preceding, and catalogues had.

The Collections of Drawings and Pictures of A. H. Campbell, Esq., M.P.

MESSRS. CHRISTIE, MANSON, and WOODS, respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, after Easter, the valuable collection of DRAWINGS and PICTURES formed by A. H. Campbell, Esq., M.P. Further notice will be given.

The very choice collection of Objects of Art and Virtu of the late Captain Ricketts, R.N.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, S.W., after Easter, the celebrated CABINET of OBJECTS of ART and VIRTU, formed during the last half century by that distinguished amateur Captain Charles Spencer Ricketts, R.N., deceased: comprising several highly important vases, a very large service and many other pieces of fine old Sèvres, both painted with subjects and jewelled, many fine specimens of old Oriental, Celadon, Dresden, Berlin, Vienna, and other porcelain, splendid clocks and candelabra of bronze and or-moulu by Gouthiere, very fine old Reisner, buhl, and marqueterie furniture, including splendid works of David de Luneville, a collection of miniatures and enamels, including a large number of exquisite works of Blarenberghe, and many fine specimens of Boucher, Isabey, Saint Petitot, Nattier, Hall, and Migliara, two splendid old statuary marble vases, sculptured with the seasons, very fine old silver and silver-gilt plate, and many exquisite chasings in silver, elaborate carvings in ivory and rock crystal and amber, very fine specimens of old Wedgwood, a large collection of beautiful snuff-boxes, bonbonnières, and etuis of gold and enamel, lapis lazuli, malachite, jade, agate, and other precious materials, many enriched with precious stones, splendid specimens of gold piqué work, antique and cinque cento cameo and intaglio gems, fine cinque cento jewels and ornaments, coins and medals, curious and fine old watches, Venetian and German glass, Florentine and other mosaics, a pair of fine works of Clarkson Stanfield, R.A., and some other choice pictures, and a great variety of beautiful objects of the old French monarchy of the most recherché character.

The Collection of Objects of Art and Virtu of the late Philip Salomons, Esq., of Brighton.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, in May, by order of the Executors, the very choice and extensive collection of OBJECTS of ART and VIRTU, formed by that well-known amateur, Philip Salomons, Esq., deceased, removed from his late residence at Brighton; comprising very large and fine collections of Sevres and other porcelain, ancient silver and silver-gilt plate, bijouterie, and other objects of art and virtu.

The collection of Pictures and Works of Art and Virtu of the late Sir Frederick Adair Roe, Bart.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, in May, the choice collection of WORKS of ART and VIRTU formed with great care and taste by Sir F. Adair Roe, Bart., deceased; comprising a matchless set of three oval tall jardinieres from Mr. Sneyd's collection, a pair of very fine vases from Strawberry-hill, and many other pieces of the finest old Sèvres, beautiful specimens of Oriental, Dresden, and Chelsea porcelain, fine old Italian and French bronzes, modern sculpture, splendid old Venetian looking-glasses, and about 50 pictures of the Italian, Spanish, Dutch, French, and English schools, historical portraits, &c.; also several parcels of choice wines (Champagne, Claret, and Sherry) from the cellars of Tanqueray and Chillingworth. Further notice will be given.

The Collection of modern Pictures and Drawings of the late William Roberts, Esq., from Harborne-hall, Birmingham.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, in May, the choice cabinet of PICTURES and DRAWINGS, formed with great taste by William Roberts, Esq., late of Harborne-hall, near Birmingham, including 12 fine pictures and upwards of 60 drawings by David Cox, all of which were obtained direct from the painter, and have never before been offered for sale; five very fine pictures by W. Muller; and very choice examples of Cattermole, Constable, Colman, Creswick, Crome, De Wint, Etty, Holland, Nesfield, Pyne, and Woolmer.

The celebrated Pictures by Gainsborough, from Schockerwick-park.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, in May, the COLLECTION of PICTURES of the late John Wiltshire, Esq., of Schockerwick, including seven celebrated works of Gainsborough—viz., The Harvest Waggon, a grand Landscape with Cattle, The Gipsy's Repast, a Boy and Dog, and portraits of Quin, Foot, and Orbin, the parish-clerk of Bradford-on-Avon; all of which were obtained direct from the artist; a portrait of Mrs. Hodge, by Sir Joshua Reynolds, also a pair of capital works of Pannini, and others by Wouvermans, Hondikoeter, &c.

The Works and Collection of the late John Phillip, R.A.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Saturday, June 1, and following days, at 1 o'clock precisely (by order of the Executors), the whole of the remaining WORKS of that distinguished artist, John Phillip, R.A., deceased, comprising about 60 pictures and sketches in oil, many of which are nearly finished, and several splendid copies from Velasques, and about 100 sketches in water-colours and chalks, also his valuable collection of pictures and drawings, including beautiful cabinet works of many of the best painters of the British school, and several exquisite works of the modern French school, a few fine old portraits, choice proof engravings, fine modern books, old Italian cabinets of carved oak, ebony and tortoiseshell, bronzes, a very large and valuable collection of costumes, and a great variety of artistic accessories.

JANUS CORD, an inexpensive and remarkably good texture for Mourning wear. Janus cord is cut from the piece in any required length. Dresses of the same material are also kept made up, trimmed with Crape for every degree of Mourning, at about 2½ guineas the dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

JANUS CORD.—Ladies who at this season of the year choose to wear Black Dresses will find Janus Cord at about Two Guineas the Dress one of the most economical and best fabrics manufactured for a lady's dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

DEEP MOURNING.—Messrs. JAY beg to invite special attention to the DEEP MOURNING DEPARTMENT of their Establishment, consisting of every article suitable for First and Family Mourning, either made up and ready for immediate wear, or materials from the piece cut by the yard, according to the wishes of the purchasers.

Silks, Crapes, &c., of the very best, most serviceable, and enduring qualities.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

EVENING DRESSES, Black Net and Tulle.—Messrs. JAY have had specially prepared for this season a variety of BLACK EVENING DRESSES, which they can confidently recommend, both for their correctness of fashion and economy in price.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les célèbres*."

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

OLDRIDGE'S
BALM OF COLUMBIA
Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.

Price 3s. 6d., 6s., and 11s.

C. & A. OLDRIDGE,
22, WELLINGTON STREET, STRAND, W.C.,
And all Chemists and Perfumers.
FOR CHILDREN IT IS INVALUABLE.

ANTONI FORRER,
ARTIST IN HAIR & JEWELLERY,
BY APPOINTMENT TO THE QUEEN,
REMOVED
FROM REGENT ST. AND FROM BAKER ST.
TO
2, HANOVER ST. HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

The Silver Medal of the Society of Arts was presented to Mr. JOHN UNDERWOOD, November 17th, 1858.

UNDERWOOD'S
PATENT COPYABLE PRINTING AND WRITING INKS
Are the only ones that will copy in all climates, after any number of weeks, months, or years.

COUNTING HOUSE AND FACTORIES:
NEW STREET SQUARE, FLEET STREET, LONDON.
Specimens to be seen at PARIS EXHIBITION, Class 7, No. 30.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

SACCHARATED WHEAT PHOSPHATES.

RECOMMENDED BY DR. TILBURY FOX.

A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,

ESPECIALLY IN BREAD AND MILK.

Sold in Bottles at 1s., 2s., and 3s. 6d. each.

NONE GENUINE WITHOUT TRADE MARK.

Prepared by T. MORSON & SON,

31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.

AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.

ALMOND FLAVOUR.

PRESTON'S ESSENCE OF BITTER ALMONDS,

FREE FROM PRUSSIC ACID.

This delicious Essence may be safely used for flavouring Custards, Blanc-manges, &c., and all kinds of Pastry.

Sold Retail by Chemists, Grocers, &c., in bottles 1s. and 1s. 6d. each.

WHOLESALE—

PRESTON & SONS,

88, LEADENHALL STREET, E.C.

YOUNG'S PATENT PARAFFIN OIL.—To prevent accidents by explosion of Oil Lamps, ask specially for Young's Paraffin Oil. Guaranteed perfectly safe. No accident during 16 years' trial. Sold everywhere.

YOUNG'S HARD PARAFFIN CANDLES, Beautifully transparent, and highly illuminating, 1s. 3d. per lb. Sold everywhere. "Young's Hard" marked on tip of each candle.

SPRING MEDICINE.—The best purifier of the Blood at this season of the year is admitted by all to be KATE'S WORSDELL'S PILLS, which, by their mild yet effectual operation, remove all oppressive accumulations, regulate the secretions of the liver and bowels, strengthen the stomach, and purify the blood. Unlike many remedies, they do not induce liability to take cold or establish a necessity for the habitual use of purgatives, and are thus strongly recommended as the BEST FAMILY MEDICINE. Sold by all Chemists and other dealers in Patent Medicines, at 1s. 1½d., 2s. 9d., and 4s. 6d. Wholesale Depôt, 23, Bread Street, London.

MANFIELD'S PATENT PICKLES.

MIXED PICKLES, PICCALILLI, ONIONS, GHERKINS, WALNUTS, ETC.

NO ACIDS OR COLOURING USED.

"Atmospheric pressure is the great feature of the Manfield Patent. After preliminary treatment, the pickling vinegar is forced through the tissues and substance of the vegetables at a pressure of 45 lbs. on the square inch."—*Era.*

"We shall now be able to obtain well-preserved and perfectly pure pickles."—*Globe.*

SOLE LICENSEES AND MANUFACTURERS,

JOHN BURGESS AND SON,

107, STRAND, (Corner of Savoy Steps), LONDON.

THE TOURIST'S TELESCOPE,

10s. 6d. (FOR SEA AND LAND,) 10s. 6d.

Covered in Leather, with Slings.

UNEQUALLED FOR POWER AND DEFINITION.

HARVEY, REYNOLDS, & CO.,

10, BRIGGATE, LEEDS.

BRAGG'S VEGETABLE CHARCOAL,

AS PREPARED FOR HIS CELEBRATED BISCUITS,

By J. L. BRAGG,

2, WIGMORE STREET, LONDON, W.

Sold by all Chemists, in bottles at 2s., 4s., and 6s. each.

See DR. HASSALL'S *Report in the Lancet, August* 30, 1863.

WHITE AND SOUND TEETH.

JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE, established by forty years' experience as the best preparation extant for cleaning, beautifying, and preserving the teeth and gums. Prepared solely by JEWSBURY AND BROWN, Chemists, Market Street, Manchester. Sold in Pots at 1s. 6d., or double size 2s. 6d. each, by the proprietors and by various agents throughout the United Kingdom, America, and the Colonies.

Post free for 7 stamps. A new work on the Teeth, entitled PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

DINNEFORD'S FLUID MAGNESIA.

The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

DR BRIGHT'S CAMOMILE AND DANDELION PILLS, composed of the pure extracts, combined with the mildest vegetable aperient and aromatic tonics, have been found most efficacious for expelling all noxious accumulations from the stomach and bowels, and are a never-failing remedy for all bilious and liver complaints, attended by sick headache, pain in the forehead and over the eyes, dizziness, drowsiness, singing in the head and ears, indigestion, fulness after meals, wind, heartburn, flatulency, spasms, frightful dreams, &c. Ladies of a delicate constitution, also the aged and infirm, need not hesitate to make use of them, as they have been prescribed with the greatest success for more than forty years. 1s. 1½d. and 2s. 9d. per box. COOKE & Co., Dispensing Chemists, 33, Norfolk Terrace, Westbourne Grove West, London, W.

WHO'S YOUR DOCTOR?

MORISON'S PILLS.

PREPARED ONLY AT THE

BRITISH COLLEGE OF HEALTH,

EUSTON ROAD, LONDON,

AND SOLD EVERYWHERE.

THE CONVERTIBLE OTTOMAN,

FORMING TWO SETTEES, AND TWO EASY CHAIRS, FOR CENTRE OF ROOM.



T. H. FILMER and SON respectfully call attention to this elegant and commodious article, which, with their LARGE STOCK OF SUPERIOR FURNITURE, EASY CHAIRS, and SOFAS, may be seen at their Old-Established Manufactory and Show Rooms.

31, 32, & 28, BERNERS STREET, OXFORD STREET, & 34 & 35, CHARLES STREET, LONDON, W.

An Illustrated Priced Catalogue, with 1,000 woodcuts, post-free.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6d., 1s. 8d., 2s., TO 2s. 4d.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.

NORWICH SHAWL WAREHOUSE.

J. W. CALEY,

SHAWLMAN AND SILK MERCER

BY APPOINTMENT TO HER MAJESTY THE QUEEN.

The Stock of **NORWICH SHAWLS** is always large and varied, every new Design being added as soon as produced, at the Manufactory,

15 & 16, LONDON STREET, NORWICH.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

GODDARD'S NON-MERCURIAL PLATE POWDER

THIS Powder has now obtained a reputation throughout the United Kingdom and the Colonies altogether unequalled by any article ever introduced for cleaning Plate. See the Recommendations of more than 500 Leading Firms which accompany each genuine box. Sold by all Chemists and the principal Ironmongers and Silversmiths, in Boxes, 1s., 2s. 6d., and 4s. 6d. each, and by the Inventor, 16, Gallowtree Gate, Leicester. Wholesale by the leading Factors and Patent Medicine Houses.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the

BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

Sold in Pots, at 1s. 6d. and 2s. 6d. each.

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.

PRIZE MEDAL to MAW and Co.

INTERNATIONAL EXHIBITION, 1862.

IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

CHUBB'S

PATENT SAFES

AND

PATENT DETECTOR LOCKS.

Illustrated Price Lists gratis, and Post free.

CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

THE LONDON SEASON.

To all who court the gay and festive scenes the following are indispensable:—

ROWLANDS' MACASSAR OIL

IS A DELIGHTFULLY FRAGRANT AND TRANSPARENT PREPARATION FOR THE HAIR, and as an Invigorator and Beautifier, beyond all precedent.

In dressing the Hair nothing can equal its effect, rendering it so admirably soft that it will lie in any direction, and imparting a transcendent lustre, and sustaining it in decorative charm during the Dance or the heated atmosphere of crowded Assemblies. Price 3s. 6d., 7s., 10s. 6d. equal to four small, and 21s. per bottle.

ROWLANDS' KALYDOR,

FOR THE SKIN AND COMPLEXION, is unequalled for its rare and inestimable qualities,—the radiant bloom it imparts to the Cheek, the softness and delicacy which it induces of the Hands and Arms, its capability of soothing irritation, and removing cutaneous defects, discolorations, and all unsightly appearances, render it INDISPENSABLE TO EVERY TOILET. Price 4s. 6d. and 8s. 6d. per bottle.

ROWLANDS' ODONTO,

Or PEARL DENTIFRICE, compounded of the choicest and most recherché ingredients of the Oriental Herbal, and of inestimable value in Preserving and Beautifying the Teeth, Strengthening the Gums, and in giving a delicate Fragrance to the Breath. It eradicates Tartar from the Teeth, removes spots of incipient decay, and polishes and preserves the enamel, to which it imparts a PEARL-LIKE WHITENESS. Price 2s. 9d. per box.

Sold by Chemists and Perfumers.

☞ ASK FOR "ROWLANDS'" ARTICLES.

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises,*

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS. ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style,* and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

HART AND SON

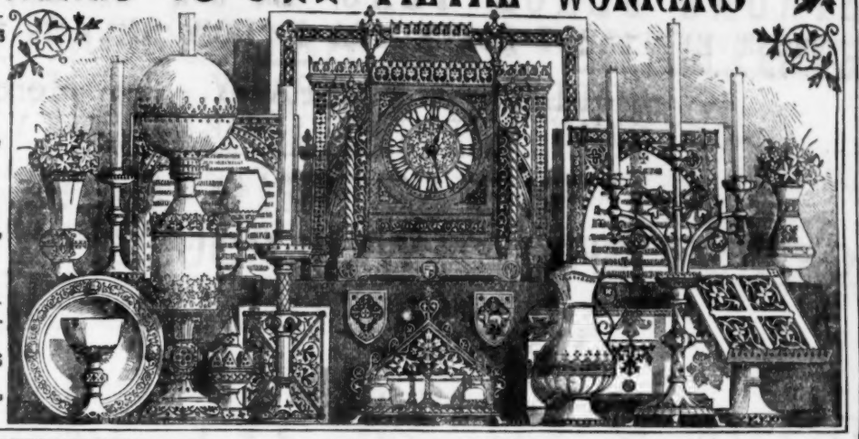
MEDIÆVAL METAL WORKERS

MANUFACTURERS OF ARTICLES FOR

ECCLESIASTICAL AND DOMESTIC PURPOSES,

IN IRON, BRASS, AND SILVER.

Coronæ, Standards for Gas & Candles. Lamps Flower Vases, Lecterns, Communion Services	Clocks, Inkstands, Locks, Hinges, Stoves, Fenders, Fire-irons, Cornice Poles, Gates, Railings, &c. &c.



WORKS—SHOW-ROOMS & COUNTING-HOUSE

53 to 58, Wych Street, Strand, W.C.;

ALSO SHOW-ROOMS AT

70, 71, AND 72, BROOK STREET, HANOVER SQUARE, W.

Now ready, in 4to., price 21s. cloth, gilt edges,

ENGLISH CHILDREN as PAINTED by Sir JOSHUA REYNOLDS: an Essay. By F. G. STEPHENS, Author of "Flemish Relics." With 15 Photographs, viz.—

Simplicity.	A Gipsy Boy.
Lady Cockburn and her Children.	Master Bunbury.
The Age of Innocence.	The Strawberry Girl.
The Infant Johnson.	Miss Frances Gordon.
Lord Morpeth.	Moses in the Bulrushes.
The Children in the Wood.	The Sleeping Child.
Master Crewe.	Pick-a-back.
Boy with Cabbage-nets.	

"An interesting and clever performance. The photographs are clear and rich in quality; we are not sure that we do not like them better than the original mezzotints."—*Pall Mall Gazette.*

SEELEY, JACKSON, and HALLIDAY, 54, Fleet Street, London.

In small 4to., cloth, gilt edges, 12s. 6d.

SALVATOR MUNDI: a Series of Brief Meditations on the Life of Christ, in Prose and Verse, selected from Great Divines. With the following Photographic Illustrations:—

The Saviour. Giovanni Bellini.	The Tribute Money. Rubens.
Adoration of the Shepherds. Vanderwerf.	Mary and Martha. La Sueur.
Flight into Egypt. Procaccini.	Raising of Lazarus. Rembrandt.
The Marriage in Cana. Tintoretto.	Christ at the Last Supper. Leo. da Vinci.
Christ and the Doctors. Leo. da Vinci.	Christ Bearing the Cross. Raffaelle.
Christ Blessing Children. Rembrandt.	The Woman of the Sepulchre. Ann. Caracci.

Also,

In small 4to., price 12s. 6d., cloth, gilt edges,

APOSTLES and MARTYRS: Brief Meditations, in Prose and Verse, on the Acts of the Apostles. Selected from Chrysostom, Augustine, Calvin, Bishop Newton, Archbishop Sumner, and others, with 12 Photographs, viz.—

St. Peter and St. Paul. Guido.	Raising of Tabitha. Guercino.
The Beautiful Gate. Raffaelle.	St. Peter and the Angel. Hilton.
Death of Ananias. Raffaelle.	Elymas Struck with Blindness. Raffaelle.
Stoning of Stephen. Juanes.	Sacrifice at Lystra. Raffaelle.
Philip and the Eunuch. Rembrandt.	St. Paul at Athens. Raffaelle.
Conversion of St. Paul. Rubens.	St. Paul at Melita. Ant. Dien.

Being a companion volume to "Salvator Mundi."

SEELEY, JACKSON, and HALLIDAY, 54, Fleet Street, London.

Now ready, in super royal 8vo., price 10s. 6d., cloth, gilt edges,

HALF-HOURS WITH the BEST FRENCH AUTHORS: Short Passages from Some of the most Celebrated Prose Writers, Translated into English. With 30 Engravings, from Designs by Emile Bayard.

"This is a handsome, stately volume."—*Illustrated London News.*

"An elegant volume, well suited as a gift-book. The illustrations, 30 in number, are of a large size."—*Observer.*

SEELEY, JACKSON, and HALLIDAY, 54, Fleet Street, London.

Fifth Edition, now ready, in 1 vol. 8vo., price 52s. 6d. cloth,

GWILT'S ARCHITECTURE. Illustrated with more than Eleven Hundred Engravings on Wood. Revised, with Alterations and considerable Additions, by WYATT PAPWORTH, Fellow of the Royal Institute of British Architects. Additionally Illustrated with nearly Four Hundred Engravings on Wood by O. Jewitt; and more than One Hundred other Woodcuts.

London:

LONGMANS, GREEN, and CO., Paternoster Row.

New Edition, in 12mo., bound in vellum faced cloth, price 7s.

GWILT'S ARCHITECTURE of VITRUVIUS,

Translated from the Latin. To which is prefixed

AN INQUIRY INTO THE PRINCIPLES OF BEAUTY IN GRECIAN ARCHITECTURE.

By GEORGE, EARL OF ABERDEEN, K.T.

London: VIRTUE & CO., 26, Ivy Lane, E.C.

In 1 Vol., 8vo., printed on toned paper and handsomely bound, 18s.,

THE WEDGWOODS: Being a Life of Josiah Wedgwood, with Notices of his Works and their Productions, Memoirs of the Wedgwood and other Families, and a History of the Early Potteries of Staffordshire. By LLEWELLYNN JEWITT, F.S.A., &c. With a Portrait and numerous Illustrations.

In royal 8vo. cloth, 18s.,

BUNYAN'S PILGRIM'S PROGRESS. Pictorial Edition. Illustrated by 97 fine Engravings on Wood. Also many Engravings on Steel, with a Portrait and Facsimile of John Bunyan's Will.

In royal 8vo. cloth, 12s.,

BUNYAN'S HOLY WAR. Uniform with the above. Numerous Illustrations.

In 4 Vols., large 8vo., £2 12s.,

BUNYAN'S ENTIRE WORKS. Edited, with Original Introductions, Notes, and Memoir, by the Rev. H. STEBBING. Illustrations on Steel and Wood.

In 32mo., 1s. 6d., New Edition,

RIPPON'S SELECTION OF HYMNS FROM THE BEST AUTHORS, including a great number of Originals, intended as an Appendix to Dr. Watts's Psalms and Hymns.

In 3 Vols., royal 8vo., £3 15s.,

CYCLOPÆDIA OF USEFUL ARTS, Mechanical and Chemical, Manufactures, Mining, and Engineering. By Professor C. TOMLINSON, Lecturer on Physical Science, King's College, London. New Edition, brought down to the present time. Illustrated by upwards of 2,500 Engravings on Steel and Wood.

WORKS BY FRANK E. SMEDLEY.

FRANK FAIRLEGH. Crown 8vo., boards, 2s. 6d.; cloth, 3s. 6d.; or with 30 Illustrations by George Cruikshank, 8vo. cloth, 10s. 6d.

HARRY COVERDALE'S COURTSHIP. Crown 8vo., boards, 2s. 6d.; cloth, 3s. 6d.; or, with Illustrations by H. K. Browne, 8vo. cloth, 10s. 6d.

LEWIS ARUNDEL. Crown 8vo., 3s. boards; cloth, 4s.; or with Illustrations by H. K. Browne (Phiz), 8vo. cloth, 12s. 6d.

THE COLVILLE FAMILY. Frontispiece and Vignette Title by Phiz. Fcap. boards, 1s. 6d.; cloth, 2s. 6d.

GATHERED LEAVES. A Collection of the Poetical Works of the late Frank E. Smedley, Author of "Frank Fairlegh." With a Memorial Preface by Edmund Yates, a Portrait, and numerous humorous designs. Printed on superior paper, with Borders. Imperial 16mo. Imitation half-morocco, gilt edges, 8s. 6d.

London: VIRTUE & CO., 26, Ivy Lane, E.C.

New York: VIRTUE & YORSTON, 12, Dey Street.

Just published, in 1 vol. 8vo., price 1s., post free,

HENRY G. BOHN'S GENERAL CATALOGUE OF FOREIGN BOOKS, the concluding part (306 pages), containing French, Italian, Spanish, Portuguese, German, Dutch, Danish, and Swedish Books, many of great interest and rarity. All of which are offered at extremely low prices, mostly at less than cost, the advertiser being about to retire from retail business immediately.

The previous parts of the Catalogue are:—

Vol. 2, Part 3. GREEK AND LATIN MISCELLANIES, including Theology, Fathers of the Church, Philology, Modern Latin Poetry, Facetiæ; also MANUSCRIPTS, English, Foreign, and Oriental; Rare and Curious Drawings in Volumes or Collections, 1s.

Vol. 2, Part 2. BIBLES, TESTAMENTS, LITURGIES, MISSALS, BREVIARIES, &c., chiefly in Foreign Languages, 50 pages, 1s.

Vol. 2, Part 1. GREEK AND LATIN CLASSICS, with Commentaries and Translations, 152 pages, 1s.

Vol. 1. NATURAL HISTORY, BOOKS OF PRINTS, ARCHITECTURE, NUMISMATA, HERALDRY, PHYSICS, METAPHYSICS, LANGUAGE, BIBLIOGRAPHY, ORIENTAL AND NORTHERN LITERATURE, GAMES AND SPORTS, &c., 467 pages, half bound morocco, 5s.

The entire set of Catalogues, post free, may be had for 7s. 6d. Whatever books from the above foreign Catalogues remain unsold during the course of the next few months will be sold by auction, together with the extensive uncatalogued stock of English Books, by Messrs. Sotheby, Wilkinson, and Hodge.

HENRY G. BOHN, 4 & 5, York Street, Covent Garden.

MUDIE'S SELECT LIBRARY.

BOOKS FOR ALL READERS.

See MUDIE'S LIBRARY CIRCULAR for MAY.

Postage free on application.

The May Catalogue of Surplus Copies of Recent Books withdrawn from MUDIE'S SELECT LIBRARY for Sale, is also ready for delivery.

The Catalogue contains Baker's Journey to the Albert Nyanza, Up the Country, by the Hon. Emily Eden; Livingstone's Zambesi, Palgrave's Arabia, Ecce Homo, Felix Holt, and more than One Thousand other Popular Books, at the lowest current prices.

MUDIE'S SELECT LIBRARY, LIMITED,

NEW OXFORD STREET.

NEW CHROMO-LITHOGRAPHS.

"CROSSING THE STREAM,"

after H. J. BODDINGTON. Size 33 by 20½, price £2 12s. 6d.

"AMALFI,"

after T. M. RICHARDSON. Size 22½ by 27, price £2 2s.

"COTTAGE IN THE WOOD,"

after F. R. LEE, R.A. Size 21½ by 24, price £1 11s. 6d.

"BRAUBACH, ON THE RHINE, AND CASTLE OF MARKSBURG,"

after T. L. ROWBOTHAM. Size 23½ by 9½, price £1 1s.

"ISOLA PESCATORE, LAGO MAGGIORE,"

after T. L. ROWBOTHAM. Size 23½ by 9½, price £1 1s.

"AT MACCAGNE, LAGO MAGGIORE,"

after T. L. ROWBOTHAM. Size 24 by 9½, price £1 1s.

"GOTHIC RUINS, NORMANDY,"

after S. PROUT. Size 11½ by 17½, price £1 1s.

PUBLISHED BY

GEORGE ROWNEY & CO.,

52, Rathbone Place, and 29, Oxford Street.

HEAL AND SON'S ILLUSTRATED CATALOGUE,

CONTAINING

THREE HUNDRED ILLUSTRATIONS, WITH PRICES ATTACHED,

OF

BEDSTEADS AND BED-ROOM FURNITURE,

TOGETHER WITH PRICED LIST OF BEDDING,

SENT FREE BY POST ON APPLICATION TO

HEAL AND SON,

196, 197, 198, TOTTENHAM COURT ROAD, LONDON, W.

IMPORTANT WORKS

PUBLISHED BY

VIRTUE & CO., 26, IVY LANE, LONDON.

ILLUSTRATED WORKS IN QUARTO.

I.

AMERICAN SCENERY. 120 Plates after Sketches by W. H. BARTLETT. Descriptions by N. P. WILLIS, Esq. 2 Vols., £1 15s.

II.

THE BOSPHORUS AND THE DANUBE. The BOSPHORUS by Miss PARDOE. The DANUBE by W. BEATTIE, M.D. Illustrated with 170 Engravings. 4to., 2 Vols., £1 5s. each.

III.

CALEDONIA ILLUSTRATED. 150 Engravings, from Drawings by W. H. Bartlett and T. Allom, &c. The literary portion by W. BEATTIE, M.D. 2 Vols., £2 10s.

IV.

CANADIAN SCENERY. 120 Engravings, after Drawings by W. H. Bartlett. Descriptions by N. P. WILLIS. 2 Vols., £1 15s.

V.

IRELAND (SCENERY AND ANTIQUITIES OF). 120 Engravings by W. H. Bartlett. Descriptive Text by J. STERLING COYNE, N. P. WILLIS, &c. 2 Vols., £1 15s.

VI.

PALESTINE (CHRISTIAN IN); or, Scenes of Sacred History. 80 Engravings from Drawings by W. H. Bartlett. Descriptions by H. STEBBING. £1 5s.

VII.

PIEDMONT AND ITALY, from the Alps to the Tiber. Illustrated. By DUDLEY COSTELLO. The artistic department by Harding, Pyne, Bartlett, Brockedon, &c. 2 Vols., £2 2s.

VIII.

PORTS AND HARBOURS OF GREAT BRITAIN. A Series of 144 Views of all the points of interest round the entire Coast. 2 Vols, £2.

IX.

SCOTLAND. By W. BEATTIE. Illustrated in a Series of Views by Allom, Bartlett, and M'Culloch. 2 Vols., £2.

X.

SWITZERLAND ILLUSTRATED. By Dr. BEATTIE, the Drawings by W. H. Bartlett. 2 Vols., £2.

BOOKS FOR THE DRAWING-ROOM TABLE AND PRINT-RACK.

XI.

VERNON GALLERY (THE). Comprising about 150 Engravings. 4 Vols., folio, cloth, £8 8s.

XII.

ROYAL GEMS FROM THE GALLERIES OF EUROPE; with Descriptions by S. C. HALL. 2 Vols., Elephant folio cloth, £5.

XIII.

GALLERY OF ANCIENT AND MODERN SCULPTURE. 80 Steel Plates. With Descriptions. Folio, cloth gilt, £3 3s.

XIV.

WILKIE GALLERY. A Selection of Engravings from the Paintings of the late Sir David Wilkie, R.A. Cloth gilt, £3 10s.

XV.

THE BRITISH SCHOOLS OF ART. A Selection of Ninety Examples, engraved in Line by eminent artists, with Descriptions by H. MURRAY, F.S.A. Complete in 6 Divisions at 12s. 6d. each, cloth gilt, gilt edges; or in 30 Parts at 2s. each, in large royal 4to.

XVI.

BARTLETT'S (W. H.) WALKS ABOUT JERUSALEM. Royal 8vo., cloth gilt, 10s. 6d.

XVII.

HALL'S (MR. AND MRS. S. C.) IRELAND; its Scenery, Character, &c. 48 Steel Plates and 600 Woodcuts. 3 Vols., royal 8vo., cloth, £3 3s.

XVIII.

WOODWARD'S (B. B.) WALES (THE HISTORY OF), From the Earliest Times to its Final Incorporation with England. Illustrated by Views of Remarkable Places, Antiquities, and Scenery. 2 Vols., super-royal 8vo., cloth gilt, £1 8s.

WORKS ON ART.

XIX.

THE HISTORY OF CARICATURE AND GROTESQUE IN LITERATURE AND ART. By THOS. WRIGHT. With Illustrations by F. W. Fairholt, F.S.A. 4to. cloth, red edges, 21s.

XX.

DOMESTIC MANNERS and SENTIMENTS IN ENGLAND DURING THE MIDDLE AGES. By the SAME. With numerous Illustrations by F. W. Fairholt, Esq. Fcap. 4to. cloth, red edges, 21s.

XXI.

THE CELT, THE ROMAN, AND THE SAXON. A History of the Early Inhabitants of Britain. By the SAME. Illustrated by the Ancient Remains brought to light by recent research. Numerous Engravings. New Edition. Post 8vo. cloth, 12s.

Mr. Wright's publications are no less valuable to the Art-student than to the archæologist.

XXII.

PERSPECTIVE FOR BEGINNERS, adapted for Schools and Private Instruction, and for Amateur Sketchers from Nature. By GEORGE PYNE, Teacher of Drawing. New Edition, to which is added LINEAR PERSPECTIVE, for more advanced Students. Demy 12mo., with 86 Illustrations on Copper and Wood, 2s.

XXIII.

THE GRAMMAR OF COLOURING, APPLICABLE TO HOUSE-PAINTING, DECORATIVE ARCHITECTURE, AND THE ARTS. For the Use of Practical Painters and Decorators. By GEORGE FIELD, Author of "Chromatics; or, the Analogy, Harmony, and Philosophy of Colours." Demy 12mo., with Coloured Plates, 2s.

XXIV.

THE ART OF GLASS; containing Directions for Preparing the Pigments and Fluxes, for laying them upon the Glass, and for fixing or burning in the Colours. With full INSTRUCTIONS FOR PAINTING ON GLASS. From the German of EMANUEL OTTO FROMBERG and Dr. M. A. GESSERT. To which is added an Appendix on Enamel Painting. Demy 12mo., pp. 208, 2s.

XXV.

PAPER MODELLING, being the Art of Architectural Modelling in Paper, with full INSTRUCTIONS IN PAPYROPLASTICS. By T. A. RICHARDSON, Architect. Demy 12mo., with numerous Illustrations, 1s. 6d.

Paper modelling is admirably adapted for ladies, and the instructions here given are both plain and ample, so that without further teaching young girls may soon be enabled to produce perfect models of public or private buildings. Indeed, this branch of Papyroplastics is capable of being made a source of lucrative female employment, and as such deserves to be introduced into schools, either as an in-door recreation, or as an Art-study.

XXVI.

STUDIES FROM THE ANTIQUE AND SKETCHES FROM NATURE. By CHARLES MACKAY. Fcap. cloth, 3s. 6d.

LONDON: VIRTUE & CO., 26, IVY LANE, PATERNOSTER ROW, E.C.

NEW YORK: VIRTUE AND YORSTON, 12, DEY STREET.

All Advertisements should be forwarded direct to the Advertising Manager, MR. THOMPSON, 294, City Road, E.C.

THE ART-JOURNAL ADVERTISER.

No. 348. LONDON: JUNE, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

ARTISTS are informed that Pictures can be received at any time, to REPLACE THOSE SOLD.

For terms and particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

ROYAL ACADEMY OF ARTS.

THE EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admittance (from 8 till 7 o'clock) One Shilling. Catalogue One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS. The SIXTY-THIRD ANNUAL EXHIBITION is NOW OPEN, 5, PALL MALL EAST (close to the National Gallery), from Nine till Seven. Admittance 1s. Catalogue 6d.

WILLIAM CALLOW, Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS—INCORPORATED BY ROYAL CHARTER.—The FORTY-FOURTH ANNUAL EXHIBITION of this SOCIETY IS NOW OPEN, from 9 A.M. until dusk. Admittance 1s.

T. ROBERTS, Sec.

Suffolk Street, Pall Mall East.

INSTITUTE of PAINTERS in WATER-COLOURS. The THIRTY-THIRD ANNUAL SUMMER EXHIBITION of this Society is NOW OPEN at their GALLERY, 53, PALL MALL, opposite Marlborough House. Admission 1s.; Catalogue 6d. Open from Nine till Dusk.

JAMES FAHEY, Secretary.

WINTER EXHIBITION.—BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 8 o'clock. Admission 1s. Catalogue 6d.

MR. ARTHUR TOOTH'S SPRING EXHIBITION of HIGH-CLASS MODERN PICTURES is NOW OPEN to the Public from 10 till 6, at the Fine Art Gallery, No. 5, Haymarket. Admission by Address Card.

THE ROYAL PICTURE, "A Drawing Room at St. James's Palace in the Reign of Queen Victoria," painted by J. BARRETT, Esq.—This grand PICTURE, containing upwards of 60 portraits of the most prominent members of the aristocracy of the present day, is now ON VIEW at S. W. Hill's fine art gallery, 3, Leadenhall street, Cornhill. Hours 11 to 5.

ROYAL EXCHANGE FINE ARTS GALLERY, 24, CORNHILL. Mr. MORBY'S collection of HIGH CLASS MODERN PICTURES, including works by

D. Maclise, R.A.,	T. Faed, A.R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	Late A. Solomon,
Elmore, R.A.,	Frost, A.R.A.,	P. Nasmyth,
T. Webster, R.A.,	F. Goodall, A.R.A.,	J. Linnell, Sen.,
F. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	W. Müller,
Cranwick, R.A.,	J. Sant, A.R.A.,	E. Frere,
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	G. Lance.

SOCIETY OF ARTISTS, BIRMINGHAM.

PRESIDENT—SIR FRANCIS GRANT, P.R.A.

WORKS OF ART intended for the ensuing Exhibition of this Society will be received (subject to the regulations of the Society's Circular) by their London Agent, immediately upon the closing of the London Exhibitions.

Pictures forwarded otherwise than by their agent must be delivered, free of expense, to the Society, at their Rooms in New Street, Birmingham, on or before Thursday, the 1st August next.

The Triennial Musical Festival being held in Birmingham in August, a most successful season is anticipated.

May, 1867. ALLEN E. EVERITT, Hon. Sec.

ROYAL MANCHESTER INSTITUTION.

EXHIBITION OF MODERN PICTURES AND OTHER WORKS OF ART.

Intending contributors are informed that the EXHIBITION of MODERN PICTURES in OIL and WATER-COLOURS, SPECIMENS of SCULPTURE and CASTS, and ARCHITECTURAL DESIGNS, will be OPENED as soon as practicable after the closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 17th of August.

Pictures, &c., from London, will be forwarded by Mr. JOSEPH GREEN, 14, Charles Street, Middlesex Hospital, *if delivered to him before the 3rd of August*, by Artists who have received the Invitation Circular; from other places Artists who have also received such Circular are requested to send them by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid.

Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the admission of Works from private individuals, and from dealers.

The Council offer a Prize of FIFTY GUINEAS to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years; but they reserve the power of withholding the prize should there be no Work of sufficient merit in the collection. Pictures lent by private individuals for Exhibition during a shorter period will not enter into competition for the prize.

THOMAS WORTHINGTON, Hon. Sec.

Royal Manchester Institution, March, 1867.

MR. CLAUDET,

PHOTOGRAPHER TO THE QUEEN, 107, REGENT STREET.

The new style of Photographic Portraits, which has caused so much sensation in the Artistic and Photographic World since the subject was brought before the British Association at Nottingham by Mr. CLAUDET, is practised daily at his Establishment in conjunction with the old process according to the taste of the sitter.

The inspection of the various specimens on view at Mr. CLAUDET'S Gallery, will enable every one to compare the two styles.

DISDÉRI,

PHOTOGRAPHER TO THE QUEEN,

BY SPECIAL APPOINTMENT.

DISDÉRI, Photographic Artist to H.I. Majesty the Emperor Napoleon III. and the Imperial Family; to H.I. Majesty the Emperor of all the Russias; also to H.I. Majesty the Queen of Spain and the Royal Family; to His Majesty the King of Italy; to His Majesty the King of Holland; to His Majesty the King of Portugal; to the Imperial Academy of Music; Photographer of the Palace of the Universal Exhibition of 1855; &c. The excellent situation of Mr. Disdéri's studio enables him to operate regardless of the weather.

DISDÉRI.—Her Most Gracious Majesty the Queen, Their Royal Highnesses the DUKE OF EDINBURGH, Prince Leopold, Princess Louise, and Princess Beatrice have condescended to sit for their Portraits to Mr. Disdéri. By the Gracious Permission of Her Majesty the Queen, the Portraits of Her Majesty and Their Royal Highnesses are on sale at Mr. Disdéri's Photographic Establishments in London, at 70, 71, and 72, Brook Street, Hanover Square; in Paris, 8, Boulevard des Italiens; and at all the principal Booksellers of Europe. Price: Carte de Visite, 1s.; coloured, 2s. Drawing-room Portraits, 2s. 6d.; coloured, 5s.

DISDÉRI.—Their Royal Highnesses the Prince and Princess of Wales have honoured with a visit the studio of Mr. Disdéri, and have authorised him the sale of all the Portraits taken by him of Their Royal Highnesses, as well as those of Prince Victor and Prince George. Price: Carte de Visite, plain or enamel, 1s.; coloured, 2s. Cabinet Portraits, 2s. 6d. Splendid Portrait of H.R.H., mounted on fine tinted large cardboard, 25 × 19½ inches, price 1 guinea.

DISDÉRI.—On Sale.—Splendid Albums of Windsor and Osborne, photographed by Mr. Disdéri, under the immediate patronage and the gracious permission of H.M. the Queen. Historical text by Doyne C. Bell, Esq. These Albums—size, half-sheet Colombia, printed in new type, on extra thick plate paper—include Thirty-five Photographs of Interiors and Exteriors, mounted on extra fine tinted cardboard, and most elegantly bound in morocco. Price: Royal Edition of Windsor and Osborne, in natural photography, 30 guineas each; coloured, 40 guineas. Apply to Mr. Disdéri, 70, 71, 72, Brook Street, Hanover Square; and at Paris, 8, Boulevard des Italiens.

DISDÉRI.—On Sale.—Thirty Stereoscopic Views of the Interiors and Exteriors of Windsor and Osborne. The collection complete, plain, 1 guinea; coloured, 2 guineas.

Souvenir of Windsor or Osborne. Sixteen plates, photographed by Mr. Disdéri, mounted on cloth, and forming a handsome book, small 8vo., including the portraits of Her Majesty the Queen and H.R.H. the Prince Consort. Price, plain, 15s.; coloured, 30s.

Panoramic Views at 5s.: group of the Orleans family, 10s. 6d.

DISDÉRI.—Notice.—By a NEW PROCESS of Mr. Disdéri's the Carte de Visite Portraits are enlarged on canvas to any size. The public can thus obtain a photographic drawing by means of which skilful artists attached to the house can, on simple indications—such as the colour of the complexion, the eyes, and the hair—obtain a splendid and truthful oil-painting. Mr. Disdéri's new process is valuable in this respect, that it avoids the tediousness of long sittings, and also adds to the charms of oil-painting the great advantages of the truthfulness and accuracy of photography. Saloons and studios, 70, 71, and 72, Brook-street, Hanover-square; and for Equestrian Portraits at Hereford Lodge, Gloucester-road, Old Brompton-road; and Paris, 8, Boulevard des Italiens.

SCHOOL OF ART, Conducted by Mr. F. S. CARY, 21, Bloomsbury Street, Bedford Square, for the education of Artists and Amateurs in Drawing, Modelling, and Painting in Oil and Water-colours, possessing every requisite as a probationary school for the Royal Academy. A separate Studio for Ladies. Printed particulars of the Terms may be had at the School.

Life Academy for Artists three evenings a week. Terms One Guinea and a Half a quarter.

REMOVAL.—In consequence of BRAE HOUSE and the Grounds appertaining being required for the Caledonian Railway Company's New Station, Mr. ROSS has removed to 114, GEORGE STREET, where Photography in its various Branches will be carried on under the title of ROSS & PRINGLE, PHOTOGRAPHERS TO THE QUEEN, Mr. ROSS having assumed as Partner Mr. PRINGLE, who has been his Principal Assistant for many years.

Regarding the Photographs sent to the Paris Exhibition, the *British Journal of Photography* says:—"The Portraits and Groups by James Ross are *unsurpassed*, and of the *highest order*." Mr. R. "also shows some fine specimens of the study style, as well as some capital effects of light and shade."

Edinburgh, 1st June, 1867.

"PRIZE MEDAL"

Attè 3ª GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 8/.

ILLUSTRATED PRICE LIST POST FREE.

FOR SALE, the property of a gentleman, who may be treated with directly, a Life-size MARBLE GROUP, by R. Rinaldi. Price 600 guineas. On View at Messrs. W. H. Burke & Co.'s, 142, Regent Street, W.

The Collection of Drawings and Pictures of A. H. Campbell, Esq., M.P.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Saturday, June 15, a valuable collection of DRAWINGS and PICTURES, formed by A. H. Campbell, Esq., M.P.

The choice Collection of modern Pictures of a Collector in the North of England.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully announce that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on Saturday, June 22, a very choice collection of modern PICTURES, the property of a collector in the north of England; including the celebrated chef-d'œuvre of T. Faed, R.A., From Dawn to Sunset, exhibited at the Royal Academy; two cabinet works of W. P. Frith, R.A.; three by A. Egg, R.A., and beautiful works of Baxter, R. Ansdell, A.R.A., T. Creswick, R.A., T. S. Cooper, A.R.A., Dobson, Danby, Frere, G. Hering, J. Linnell, Lance, Müller, and Pyne; three fine works of G. B. W. Leader, one exhibited at the Royal Academy last year; an important work of Auguste Bonheur; and other good works.

T. McLEAN & Co., PHOTOGRAPHERS.

Portraits taken daily, from carte de visite to life size, and a good Photograph guaranteed.

DUBLIN EXHIBITION, 1865. Honourably Mentioned for great excellence of Instantaneous Pictures.

INTERNATIONAL EXHIBITION, 1862. Honourably Mentioned for excellence in Making Photographic Apparatus.

INTERNATIONAL EXHIBITION, 1862. Only House in London mentioned for the excellence of their Coloured Photographs, with one exception.

7, Haymarket, next the Haymarket Theatre.

THE GRAPHOTYPING COMPANY, LIMITED, 7, GARRICK STREET, COVENT GARDEN.

PHOTOGRAPHIC REPRODUCTIONS OF THE OLD MASTERS.

The Gallery of Photographs consists of above one thousand faultless photographic fac-similes of celebrated paintings by the old masters, and is the most extensive series yet placed before the public. Published in three sizes, price, unmounted, 1s. 3d., 9d., and 5d. each; mounted, 2s., 1s. 3d., and 6d. each.

Selection parcels sent on advantageous terms.

For further particulars see prospectus and catalogue, sent post-free on receipt of one stamp, or with a specimen photograph on receipt of nine stamps.

A. MANSELL AND SON, PHOTOGRAPHIC PUBLISHERS, GLOUCESTER.

SALVIATI & COMPANY, (LIMITED) 431, OXFORD STREET, LONDON.

DR. SALVIATI'S VENETIAN ENAMEL-MOSAICS FOR ART COLLECTIONS & MURAL DECORATIONS, ECCLESIASTIC AND DOMESTIC.

VENETIAN GLASS FOR CABINET SPECIMENS, And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

MAISON FRANCAISE, 318, Regent Street, opposite the Polytechnic. J. B. ARBANET, importer of Foreign Wines and Cognac Brandy of the best vintages, desires to recommend his Clarets, per dozen from 18s. to 78s.; Burgundy, 18s. to 72s.; Chablis, 30s. to 36s.; Champagne, 42s. to 84s.; Sherry, 36s. to 72s.; Port, 36s. to 84s.: Eau-de-Vie de Cognac, 84s. to 84s.

NOSOTTI'S

LOOKING GLASSES. ENDLESS VARIETY.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.

CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

J. & G. NICHOLLS,

DESIGNERS & ENGRAVERS UPON WOOD,

ALDINE CHAMBERS, PATERNOSTER ROW.

Every description of Wood Engraving for Publishers, Authors, and Manufacturers.

*** For Specimens see "Art-Journal," "Leisure Hour," &c.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.

No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

Pin Makers to Her Most Gracious Majesty Queen Victoria.

D. F. TAYLER & Co's PATENT TOILET PINS,

LONDON & BIRMINGHAM.

SOLD BY ALL DRAPERS & HABERDASHERS.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.

RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS, a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN, to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d.; Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER, for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 9d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOOK OF PERFUMES (5th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

FURNITURE, CARPETS, & BEDDING

CARRIAGE FREE TO ANY PART OF THE KINGDOM.

Thirty per cent. less than any other House in the World.

See our ILLUSTRATED CATALOGUE, containing 500 Elaborate Designs drawn from our extensive Stock, with Estimates for completely Furnishing Houses of any Class. This most unique Guide forwarded Gratis and post free on application.

A written warranty given, and reference to former Customers offered. Fifty Drawing and Dining Room Suites, various styles, from 12 to 100 Guineas. AN ASSORTMENT OF OLD OAK FURNITURE.

LEWIN CRAWCOUR & CO.,

Cabinetmakers, Upholsterers, & Bedding Manufacturers,

73 & 75, BROMPTON ROAD, KNIGHTSBRIDGE, LONDON.

ESTABLISHED A.D 1810.

LONDON CARPET WAREHOUSE.

WAUGH AND SON,

3 & 4, GOODGE STREET, W., and 65 & 66, TOTTENHAM COURT ROAD.

BRITISH AND FOREIGN CARPETS

OF EVERY DESCRIPTION.

CURTAINS AND PORTIERES, ETC.

OF THE NEWEST FABRICS AND DESIGN.

PRIZE MEDAL AWARDED.

TOULMIN AND GALE,

DESPATCH BOX, DRESSING CASE, AND TRAVELLING BAG MAKERS,

7, NEW BOND STREET, W.,

AND

SISE LANE, CITY (near Mansion House).

ESTABLISHED 1735.

ILLUSTRATED CATALOGUES POST FREE.

PARQUETS SOLIDAIRES.

HOWARD & SONS,

26 & 27, BERNERS STREET,

are prepared to supply machine-made solid Parquet Floors to any design.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

E. WOLFF & SON'S

SUPERIOR DRAWING & OFFICE PENCILS

OF EVERY DESCRIPTION.

Manufactured by IMPROVED STEAM MACHINERY.

PRIZE MEDALS AWARDED AT THE FOLLOWING EXHIBITIONS—PARIS, 1855. LONDON, 1862. DUBLIN, 1865.

May be had of all the principal Stationers and Artists' Repositories.

E. WOLFF & SON,

(LATE OF 23, CHURCH STREET, SPITALFIELDS),

STEAM PENCIL WORKS, 55, GREAT QUEEN STREET, LINCOLN'S INN FIELDS,

LONDON, W.C.

OSLER'S GLASS CHANDELIERS,
WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street. W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;

STATUETTES,
In Parian;

VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

HEDGES & BUTLER
Invite attention to the following
GOOD DINNER WINES.

Sherry and Port, from the wood	24s., 30s. per doz.
Bordeaux, with considerable body	16s., 20s., 24s. „
White Bordeaux	24s., 30s. „
Champagne	36s., 42s., 48s. „
Superior Beaujolais	20s., 24s. „

FINE WINES.

Pale, Golden, and Brown Sherry	36s., 42s., 48s., 60s. „
Choice Old Port	42s., 48s., 60s., 72s. „
Claret of various growths	36s., 42s., 48s., 60s., to 96s. „
Chablis and Sauterne	36s., 42s., 48s., 60s., 72s. „
Hock and Moselle	30s., 36s., 48s., 60s., 72s. to 120s. „

On receipt of a Post Office Order or reference, any quantity, with a Priced List of all other wines, will be forwarded immediately by
HEDGES & BUTLER,
LONDON: 155, REGENT STREET, W., & 30, KING'S ROAD, BRIGHTON.
(*Originally Established* A.D. 1667.)

PEPSINE.
MORSON'S PEPSINE WINE.
MORSON'S PEPSINE LOZENGES.
MORSON'S PEPSINE GLOBULES.
Are perfectly palatable forms for administering this popular remedy for weak digestion.
MANUFACTURED BY
T. MORSON & SON,
31, 33, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.
In Bottles and Boxes from 2s.

YOUNG'S PATENT PARAFFIN OIL.—To prevent accidents by explosion of Oil Lamps, ask specially for Young's Paraffin Oil. Guaranteed perfectly safe. No accident during 16 years' trial. Sold everywhere.

YOUNG'S HARD PARAFFIN CANDLES, Beautifully transparent, and highly illuminating, 1s. 3d. per lb. Sold everywhere. "Young's Hard" marked on tip of each candle.

SPRING MEDICINE.—The best purifier of the Blood at this season of the year is admitted by all to be KAYE'S WORSDELL'S PILLS, which, by their mild yet effectual operation, remove all oppressive accumulations, regulate the secretions of the liver and bowels, strengthen the stomach, and purify the blood. Unlike many remedies, they do not induce liability to take cold or establish a necessity for the habitual use of purgatives, and are thus strongly recommended as the BEST FAMILY MEDICINE. Sold by all Chemists and other dealers in Patent Medicines, at 1s. 1½d., 2s. 9d., and 4s. 6d. Wholesale Depôt, 22, Bread Street, London.

PROTECTION FROM FIRE.
BRYANT & MAY'S
PATENT
SPECIAL SAFETY MATCHES.
TRADE MARK
ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX
Sold by GROCERS, CHEMISTS, IRONMONGERS, CHANDLERS, STATIONERS &C. EVERYWHERE.
WHITECHAPEL ROAD, LONDON, E.

POMPEIAN PAPERHANGINGS
For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.
MANUFACTURER OF
POMPEIAN
PAPERHANGINGS.
ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1839.
CLASS XIX, PARIS EXHIBITION.

WHITE AND SOUND TEETH.
JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE, established by forty years' experience as the best preparation extant for cleaning, beautifying, and preserving the teeth and gums. Prepared solely by JEWSBURY AND BROWN, Chemists, Market Street, Manchester. Sold in Pots at 1s. 6d., or double size 2s. 6d. each, by the proprietors and by various agents throughout the United Kingdom, America, and the Colonies.

Post free for 7 stamps. A new work on the Teeth, entitled
PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

SUPERIOR FURNITURE,
BEDSTEADS, BEDDING, CARPETS, AND CURTAINS.



T. H. FILMER and SON beg respectfully to call attention to their Old-established Manufactory and Warerooms, containing the LARGEST STOCK IN THE KINGDOM of the Quality and Design which, for the last Thirty Years, has gained for them such extensive patronage, the prices being the same as frequently charged for inferior goods.
FILMER'S SUPERIOR EASY CHAIRS AND SOFAS, of the best quality, made to shape on approval.
FILMER'S CIRCULAR EXTENDING DINING TABLES, opening to any size by a single movement.

T. H. FILMER and SON.
MANUFACTORY:
31, 32, and 28, BERNERS STREET, OXFORD STREET,
and 34 & 35, CHARLES STREET, LONDON, W.
AN ILLUSTRATED PRICED CATALOGUE SENT POST FREE.

CERAMIC & CRYSTAL PALACE ART-UNION.

The Council have great pleasure in drawing the notice of their Subscribers, and the Public generally, to the series of Presentation Works prepared for the present season.

FOR SUBSCRIBERS OF ONE GUINEA.

ITALIAN COVERED VASE. LIMOGES INKSTAND. FLOWER VASE AND STAND. GREEK VASE.
FLOWER GIRL WITH BASKETS. ENGLEFIELD VASE. THE CUPID INKSTAND. THE CRUCHE.

TWO GUINEAS.
DIANA, A STATUETTE. BYZANTINE VASE.

THREE GUINEAS.
ROMAN VASE. THE IMPERIAL VASE.

FOUR GUINEAS.
SEASONS FLOWER ORNAMENT.

FIVE GUINEAS.
INO AND THE INFANT BACCHUS.

In addition to a chance of obtaining a Prize at the Distribution in July next. The Subscription Lists will close at the end of the Month.

Subscriptions received at the Chief Office, 309, Regent Street, W., and also by the Society's Agents.

A PHOTOGRAPH OF THE WORKS WHICH ARE NOW READY FORWARDED ON APPLICATION.

WEALE'S SERIES.—Catalogue on application.

WORKS BY PROFESSOR C. TOMLINSON,

Lecturer on Physical Science, King's College, London.

I.

EXPERIMENTAL ESSAYS, intended to Illustrate a Form of Conducting Scientific Inquiry Cheaply.

1. On the Motions of Camphor on the Surface of Water.
2. On the Motion of Camphor towards the Light.
3. History of the Modern Theory of Dew.

Demy 12mo., illustrated with Cuts, 1s.

"A delightful little book. The experiments may be performed without danger, and with great advantage, by young pupils."—*Builder.*

"A method of conducting scientific inquiry at little cost, and with much easily appreciable result."—*Nonconformist.*

"Admirable examples of modern experimental philosophy."—*Parthenon.*

II.

NATURAL PHILOSOPHY, Introduction to the Study of, for the Use of Beginners. New Edition. Demy 12mo., illustrated with Cuts, 1s.

"Correctly written, and amply illustrated."—*Athenæum.*

"The great success of this small treatise has shown that an earnest purpose on the part of a scientific writer to convey sound instruction, is responded to by a large mass of readers . . . Astronomy and its geometrical proofs, the properties of matter, optics, sound, and other branches of natural philosophy, are exhibited in one or more examples of profound and conclusive discovery by man of the laws of Nature, illustrated, where needful, by diagrams."—*Spectator.*

III.

MECHANICS; for the Use of Beginners. New Edition. Demy 12mo., illustrated with Cuts, 1s. 6d.

"The Rudiments of Mechanics is by the same able hand of whose Natural Philosophy we felt called upon to speak in very high terms, and it is in every way its companion meet. We are not aware of any other treatise on mechanics with the same quantity of matter, and with so many engravings, which is to be had at so low a price."—*Mechanics' Magazine.*

IV.

PNEUMATICS; for Beginners. New Edition. Demy 12mo., illustrated with Cuts, 1s. 6d.

"Our knowledge of the atmosphere, as revealed to us by the united aid of Chemistry and Pneumatics, is one of the greatest triumphs of modern science." "The style is altogether excellent, exact, and impressive; copious, circumstantial, and yet clear."—*Mechanics' Magazine.*

V.

DOOR LOCKS, the Construction of, for Commercial and Domestic Purposes. New Edition. Demy 12mo., illustrated with Cuts, 1s. 6d.

It should be stated that the chief materials for this work were furnished by Mr. Hobbs, after having successfully operated upon the locks of Messrs. Chubb and Bramah, and that it contains the whole of the correspondence and controversy which followed. The late Professor Cowper, of King's College, one of the committee appointed at the time of the Great Exhibition to test Mr. Hobbs's power to open locks, when consulted by the author, expressed a strong conviction that, "by exposing the defects of our locks, the cause of mechanical science would be benefited."

VI.

WARMING AND VENTILATION, being a Concise Exposition of the General Principles of the Art of Warming and Ventilating Domestic and Public Buildings, Mines, Lighthouses, Ships, &c. New Edition. Demy 12mo., 332 pp., illustrated with Cuts, 3s.

"The author seems fully to have understood his mission, and in a small compass gives clear ideas, without neglecting the development of principles. Mr. Tomlinson begins at the beginning, and by explaining the physical and chemical principles on which the art of warming and ventilating is founded, he enables the reader to understand the practical part of the subject."—*Architect.*

NEW EDITIONS. Now Ready.

DOMESTIC MEDICINE.
A Family Guide in all cases of Accident and Emergency. By Dr. RALPH GOODING. 2s.

NAVAL ARCHITECTURE.
By J. PEAKE. 3s.

CLOCK AND WATCH MAKING,
And Church Clocks and Bells. By E. B. DENISON. 3s. 6d.

MECHANICS.
By CHARLES TOMLINSON. 1s. 6d.

SAILS AND SAIL-MAKING.
By R. KIPPING, N.A. 2s. 6d.

MATHEMATICAL INSTRUMENTS,
Their Construction, Use, &c. By J. F. HEATHER. 1s. 6d.

STEAM BOILERS,
Their Construction & Management. By R. ARMSTRONG. 1s. 6d.

MUSIC.
Treatise on. By C. C. SPENCER. 2s.

PNEUMATICS.
By CHARLES TOMLINSON. 1s. 6d.

GAS WORKS,
And the Practice of Manufacturing and Distributing Coal Gas.
By S. HUGHES, C.E. 3s.

LAND AND ENGINEERING SURVEYING.
By T. BAKER. 2s.

COTTAGE BUILDING.
By C. B. ALLEN. 1s.

PLANE and SPHERICAL TRIGONOMETRY.
By J. HANN. 2s.

CRANES AND MACHINERY,
For Raising Heavy Bodies, the Art of Constructing.
By J. GLYNN. 1s.

HEBREW LEXICON.

A HEBREW-ENGLISH (BIBLICAL AND RABBINICAL) AND ENGLISH-HEBREW DICTIONARY, based chiefly on the "Hebräisches und Chaldäisches Wörterbuch" of Dr. JULIUS FÜRST, Professor of Leipzig, and his "Lexicon Duplex, Hebraïcum et Latinum," appended to his invaluable Concordance, containing the Hebrew and Chaldee Roots of the Old Testament Post Biblical Writings. By M. H. BRESSLAU, Professor of Hebrew. To which is appended a Compendious Hebrew Grammar by the Same. 3 vols. strongly bound in 2, 12mo., cloth lettered, 12s.; or half-bound morocco, 14s.

Separately.

THE GRAMMAR, 1s.; or, with the HEBREW-ENGLISH DICTIONARY, 7s.
HEBREW-ENGLISH DICTIONARY, 6s.
ENGLISH-HEBREW DICTIONARY, 3s.

*** This Dictionary, founded on Fürst's valuable Hebrew and German Lexicon has been compiled, in great measure, for the use of Jewish Schools and Colleges in England and America.

TO TOURISTS AND OTHERS.

GERMAN.

A GRAMMAR of the GERMAN LANGUAGE.
Adapted for the Use of English Students, &c., by Dr. G. L. STRAUSS, intended to serve as a Guide to the Art of Speaking and Writing Correct German. Third Edition. 12mo., 1s.

THE GERMAN READER.
Selections from the Best Writers. With full Instructions for Translating and for Tracing Compound Words. New Edition. By the Same. 12mo., 1s.

A TRIGLOT POCKET DICTIONARY.
German, French, and English; French, English, and German; English, German, and French. By N. E. HAMILTON. 12mo. Each Section separately, 1s.; or the Three in one volume, 3s.

*** These pocket manuals are intended no less to facilitate the self-acquirement of German, than to assist the labours of the master in the instruction of his pupils.

FRENCH.

A GRAMMAR of the FRENCH LANGUAGE.
With complete Rules on the Genders of French Nouns. By Dr. G. L. STRAUSS. Intended as a Guide to the Art of Speaking and Writing correct French. Second Edition, 1s.

The FRENCH & ENGLISH PHRASE-BOOK.
Consisting of Lessons, Vocabularies, and Dialogues, to facilitate both Speaking and Writing French correctly. 12mo., 1s.

A FRENCH DICTIONARY.
French and English, and English and French, containing the new terms used in Railways, Engineering, Mining, &c.; not usually found in Dictionaries. By ALFRED ELWES, Translator of Languages. Second Edition. 12mo. Each Section separately, French and English, 1s.; English and French, 1s. 6d.; or the Two in one volume, 2s. 6d.

*** To persons visiting the Paris Exhibition these manuals will be found far more useful than books of much greater pretension, having been compiled with particular reference to self-instruction.

ITALIAN.

A GRAMMAR of the ITALIAN LANGUAGE.
Arranged in Twenty Lessons (including Lessons and a Guide to Translation). By ALFRED ELWES, Professor of Languages. The whole forming a Guide to the Art of Speaking and Writing Italian correctly. 12mo., 1s.

A TRIGLOT POCKET DICTIONARY.
Italian, English, and French; English, French, and Italian; and French, Italian, and English. For Students and Men of Business. By the Same. 12mo. Each Section separately, 2s., or the Three in one stout volume, bound in cloth, 7s. 6d.

SPANISH.

A GRAMMAR of the SPANISH LANGUAGE.
In a Simple and Practical Form. With a Course of Exercises. By ALFRED ELWES, Translator of Languages. For self-instruction to all that is necessary to acquire Spanish on a Common Sense Plan. 12mo., 1s.

A SPANISH DICTIONARY.
Spanish and English, and English and Spanish, containing besides all the usual words in both Tongues, the many new Terms used in Engineering, Mining, &c. By the Same. 4s.

*** To all persons visiting either the Peninsula or the South American continent, or connected with the trade, mines, and railways of Spain and her colonies, with Mexico or South America, Mr Elwes's Grammar and Dictionary will prove valuable, as they enable any person to acquire sufficient knowledge of the language, during the outward voyage to the latter, so as to make himself perfectly understood in speaking and writing on his arrival at his destination.

LONDON: VIRTUE & CO., 26, IVY LANE, PATERNOSTER ROW, E.C.
NEW YORK: VIRTUE AND YORSTON, 12, DEY STREET.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

SACCHARATED WHEAT PHOSPHATES.

RECOMMENDED BY DR. TILBURY FOX.

A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,

ESPECIALLY IN BREAD AND MILK.

Sold in Bottles at 1s., 2s., and 3s. 6d. each.

NONE GENUINE WITHOUT TRADE MARK.

Prepared by T. MORSON & SON,

31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.

AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.

ALMOND FLAVOUR.

PRESTON'S ESSENCE OF BITTER ALMONDS,

FREE FROM PRUSSIC ACID.

This delicious Essence may be safely used for flavouring Custards, Blanc-manges, &c., and all kinds of Pastry.

Sold Retail by Chemists, Grocers, &c., in bottles 1s. and 1s. 6d. each.

WHOLESALE—

PRESTON & SONS,

88, LEADENHALL STREET, E.C.

Makers to the Queen & Prince of Wales.

FRY'S COCOA

FRY'S HOMŒOPATHIC COCOA

FRY'S PEARL COCOA

FRY'S CHOCOLATE FOR EATING

The *Only Prize Medal*, Exhibition, 1862, awarded to any English Makers of Chocolate and Cocoa, was obtained by J. S. FRY & SONS.

NORWICH SHAWL WAREHOUSE.

J. W. CALEY,

SHAWLMAN AND SILK MERCER

BY APPOINTMENT TO HER MAJESTY THE QUEEN.

The Stock of NORWICH SHAWLS is always large and varied, every new Design being added as soon as produced at the Manufactory.

15 & 16, LONDON STREET, NORWICH.

ANTONI FORRER,

ARTIST IN HAIR & JEWELLERY,

BY APPOINTMENT TO THE QUEEN,

REMOVED

FROM REGENT ST. AND FROM BAKER ST.

TO

2, HANOVER ST. HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

DINNEFORD'S FLUID MAGNESIA.

The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

OLDRIDGE'S

BALM OF COLUMBIA

Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.

Price 3s. 6d., 6s., and 11s.

C. & A. OLDRIDGE,

22, WELLINGTON STREET, STRAND, W.C.,

And all Chemists and Perfumers.

FOR CHILDREN IT IS INVALUABLE.

PRIZE MEDAL



AWARDED 1862.

TO H.R.H. THE PRINCE OF WALES.

FOR GENERAL



EXCELLENCE.

ALLEN'S PORTMANTEAUS

TRUNKS, DRESSING CASES, BAGS, DESPATCH BOXES, &c.

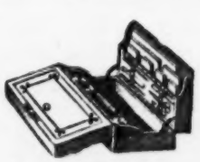
Illustrated Catalogues of 500 *other Articles, for Home or Continental Travelling, post free.*



ALLEN'S PATENT BAG.



ALLEN'S PATENT QUADRUPLE PORTMANTEAU.



DESPATCH-BOX DESK.



DRESSING BAG.



LADY'S WARDROBE PORTMANTEAU.

J. W. ALLEN, MANUFACTURER & PATENTEE, 37, WEST STRAND, LONDON.

Also Allen's Illustrated Catalogue of Officers' Portable Bedsteads, Drawers, Chairs, Canteens, and every Requisite for the Barrack-room, Camp, and Field, post free.

CERAMIC & CRYSTAL PALACE ART-UNION.

The Council have great pleasure in drawing the notice of their Subscribers, and the Public generally, to the series of Presentation Works prepared for the present season.

FOR SUBSCRIBERS OF ONE GUINEA.

ITALIAN COVERED VASE. LIMOGES INKSTAND. FLOWER VASE AND STAND. GREEK VASE.
FLOWER GIRL WITH BASKETS. ENGLEFIELD VASE. THE CUPID INKSTAND. THE CRUCHE.

TWO GUINEAS.
DIANA, A STATUETTE. BYZANTINE VASE.

THREE GUINEAS.
ROMAN VASE. THE IMPERIAL VASE.

FOUR GUINEAS.
SEASONS FLOWER ORNAMENT.

FIVE GUINEAS.
INO AND THE INFANT BACCHUS.

In addition to a chance of obtaining a Prize at the Distribution in July next. The Subscription Lists will close at the end of the Month.

Subscriptions received at the Chief Office, 309, Regent Street, W., and also by the Society's Agents.

A PHOTOGRAPH OF THE WORKS WHICH ARE NOW READY FORWARDED ON APPLICATION.

WEALE'S SERIES.—Catalogue on application.

WORKS BY PROFESSOR C. TOMLINSON,

Lecturer on Physical Science, King's College, London.

I.

EXPERIMENTAL ESSAYS, intended to Illustrate a Form of Conducting Scientific Inquiry Cheaply.

1. On the Motions of Camphor on the Surface of Water.
2. On the Motion of Camphor towards the Light.
3. History of the Modern Theory of Dew.

Demy 12mo., illustrated with Cuts, 1s.

"A delightful little book. The experiments may be performed without danger, and with great advantage, by young pupils."—*Builder.*

"A method of conducting scientific inquiry at little cost, and with much easily appreciable result."—*Nonconformist.*

"Admirable examples of modern experimental philosophy."—*Parthenon.*

II.

NATURAL PHILOSOPHY, Introduction to the Study of, for the Use of Beginners. New Edition. Demy 12mo., illustrated with Cuts, 1s.

"Correctly written, and amply illustrated."—*Athenæum.*

"The great success of this small treatise has shown that an earnest purpose on the part of a scientific writer to convey sound instruction, is responded to by a large mass of readers . . . Astronomy and its geometrical proofs, the properties of matter, optics, sound, and other branches of natural philosophy, are exhibited in one or more examples of profound and conclusive discovery by man of the laws of Nature, illustrated, where needful, by diagrams."—*Spectator.*

III.

MECHANICS; for the Use of Beginners. New Edition. Demy 12mo., illustrated with Cuts, 1s. 6d.

"The Rudiments of Mechanics is by the same able hand of whose Natural Philosophy we felt called upon to speak in very high terms, and it is in every way its companion meet. We are not aware of any other treatise on mechanics with the same quantity of matter, and with so many engravings, which is to be had at so low a price."—*Mechanics' Magazine.*

IV.

PNEUMATICS; for Beginners. New Edition. Demy 12mo., illustrated with Cuts, 1s. 6d.

"Our knowledge of the atmosphere, as revealed to us by the united aid of Chemistry and Pneumatics, is one of the greatest triumphs of modern science." "The style is altogether excellent, exact, and impressive; copious, circumstantial, and yet clear."—*Mechanics' Magazine.*

V.

DOOR LOCKS, the Construction of, for Commercial and Domestic Purposes. New Edition. Demy 12mo., illustrated with Cuts, 1s. 6d.

It should be stated that the chief materials for this work were furnished by Mr. Hobbs, after having successfully operated upon the locks of Messrs. Chubb and Bramah, and that it contains the whole of the correspondence and controversy which followed. The late Professor Cowper, of King's College, one of the committee appointed at the time of the Great Exhibition to test Mr. Hobbs's power to open locks, when consulted by the author, expressed a strong conviction that, "by exposing the defects of our locks, the cause of mechanical science would be benefited."

VI.

WARMING AND VENTILATION, being a Concise Exposition of the General Principles of the Art of Warming and Ventilating Domestic and Public Buildings, Mines, Lighthouses, Ships, &c. New Edition. Demy 12mo., 332 pp., illustrated with Cuts, 3s.

"The author seems fully to have understood his mission, and in a small compass gives clear ideas, without neglecting the development of principles. Mr. Tomlinson begins at the beginning, and by explaining the physical and chemical principles on which the art of warming and ventilating is founded, he enables the reader to understand the practical part of the subject."—*Architect.*

NEW EDITIONS. Now Ready.

DOMESTIC MEDICINE.
A Family Guide in all cases of Accident and Emergency. By Dr. RALPH GOODING. 2s.

NAVAL ARCHITECTURE.
By J. PEAKE. 3s.

CLOCK AND WATCH MAKING,
And Church Clocks and Bells. By E. B. DENISON. 3s. 6d.

MECHANICS.
By CHARLES TOMLINSON. 1s. 6d.

SAILS AND SAIL-MAKING.
By R. KIPPING, N.A. 2s. 6d.

MATHEMATICAL INSTRUMENTS,
Their Construction, Use, &c. By J. F. HEATHER. 1s. 6d.

STEAM BOILERS,
Their Construction & Management. By R. ARMSTRONG. 1s. 6d.

MUSIC.
Treatise on. By C. C. SPENCER. 2s.

PNEUMATICS.
By CHARLES TOMLINSON. 1s. 6d.

GAS WORKS,
And the Practice of Manufacturing and Distributing Coal Gas.
By S. HUGHES, C.E. 3s.

LAND AND ENGINEERING SURVEYING.
By T. BAKER. 2s.

COTTAGE BUILDING.
By C. B. ALLEN. 1s.

PLANE and SPHERICAL TRIGONOMETRY.
By J. HANN. 2s.

CRANES AND MACHINERY,
For Raising Heavy Bodies, the Art of Constructing.
By J. GLYNN. 1s.

HEBREW LEXICON.

A HEBREW-ENGLISH (BIBLICAL AND RABBINICAL) AND ENGLISH-HEBREW DICTIONARY, based chiefly on the "Hebräisches und Chaldäisches Wörterbuch" of Dr. JULIUS FÜRST, Professor of Leipzig, and his "Lexicon Duplex, Hebraïcum et Latine," appended to his invaluable Concordance, containing the Hebrew and Chaldee Roots of the Old Testament Post Biblical Writings. By M. H. BRESSLAU, Professor of Hebrew. To which is appended a Compendious Hebrew Grammar by the Same. 3 vols. strongly bound in 2, 12mo., cloth lettered, 12s.; or half-bound morocco, 14s.

Separately.

THE GRAMMAR, 1s.; or, with the HEBREW-ENGLISH DICTIONARY, 7s.
HEBREW-ENGLISH DICTIONARY, 6s.
ENGLISH-HEBREW DICTIONARY, 3s.

*** This Dictionary, founded on Fürst's valuable Hebrew and German Lexicon, has been compiled, in great measure, for the use of Jewish Schools and Colleges in England and America.

TO TOURISTS AND OTHERS.

GERMAN.

A GRAMMAR of the GERMAN LANGUAGE,
Adapted for the Use of English Students, &c., by Dr. G. L. STRAUSS, intended to serve as a Guide to the Art of Speaking and Writing Correct German. Third Edition. 12mo., 1s.

THE GERMAN READER.
Selections from the Best Writers. With full Instructions for Translating and for Tracing Compound Words. New Edition. By the Same. 12mo., 1s.

A TRIGLOT POCKET DICTIONARY.
German, French, and English; French, English, and German; English, German, and French. By N. E. HAMILTON. 12mo. Each Section separately, 1s.; or the Three in one volume, 3s.

*** These pocket manuals are intended no less to facilitate the self-acquirement of German, than to assist the labours of the master in the instruction of his pupils.

FRENCH.

A GRAMMAR of the FRENCH LANGUAGE,
With complete Rules on the Genders of French Nouns. By Dr. G. L. STRAUSS. Intended as a Guide to the Art of Speaking and Writing correct French. Second Edition, 1s.

The FRENCH & ENGLISH PHRASE-BOOK.
Consisting of Lessons, Vocabularies, and Dialogues, to facilitate both Speaking and Writing French correctly. 12mo., 1s.

A FRENCH DICTIONARY.
French and English, and English and French, containing the new terms used in Railways, Engineering, Mining, &c.; not usually found in Dictionaries. By ALFRED ELWES, Translator of Languages. Second Edition. 12mo. Each Section separately, French and English, 1s.; English and French, 1s. 6d.; or the Two in one volume, 2s. 6d.

*** To persons visiting the Paris Exhibition these manuals will be found far more useful than books of much greater pretension, having been compiled with particular reference to self-instruction.

ITALIAN.

A GRAMMAR of the ITALIAN LANGUAGE.
Arranged in Twenty Lessons (including Lessons and a Guide to Translation). By ALFRED ELWES, Professor of Languages. The whole forming a Guide to the Art of Speaking and Writing Italian correctly. 12mo., 1s.

A TRIGLOT POCKET DICTIONARY.
Italian, English, and French; English, French, and Italian; and French, Italian, and English. For Students and Men of Business. By the Same. 12mo. Each Section separately, 2s., or the Three in one stout volume, bound in cloth, 7s. 6d.

SPANISH.

A GRAMMAR of the SPANISH LANGUAGE,
In a Simple and Practical Form. With a Course of Exercises. By ALFRED ELWES, Translator of Languages. For self-instruction to all that is necessary to acquire Spanish on a Common Sense Plan. 12mo., 1s.

A SPANISH DICTIONARY.
Spanish and English, and English and Spanish, containing besides all the usual words in both Tongues, the many new Terms used in Engineering, Mining, &c. By the Same. 4s.

*** To all persons visiting either the Peninsula or the South American continent, or connected with the trade, mines, and railways of Spain and her colonies, with Mexico or South America, Mr Elwes's Grammar and Dictionary will prove valuable, as they enable any person to acquire sufficient knowledge of the language, during the outward voyage to the latter, so as to make himself perfectly understood in speaking and writing on his arrival at his destination.

LONDON: VIRTUE & CO., 26, IVY LANE, PATERNOSTER ROW, E.C.
NEW YORK: VIRTUE AND YORSTON, 12, DEY STREET.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

SACCHARATED WHEAT PHOSPHATES.

RECOMMENDED BY DR. TILBURY FOX.

A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,

ESPECIALLY IN BREAD AND MILK.

Sold in Bottles at 1s., 2s., and 3s. 6d. each.

NONE GENUINE WITHOUT TRADE MARK.

Prepared by **T. MORSON & SON,**
31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.

AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.

ALMOND FLAVOUR.

PRESTON'S ESSENCE OF BITTER ALMONDS,
FREE FROM PRUSSIC ACID.

This delicious Essence may be safely used for flavouring Custards, Blanc-manges, &c., and all kinds of Pastry.

Sold Retail by Chemists, Grocers, &c., in bottles 1s. and 1s. 6d. each.

WHOLESALE—

PRESTON & SONS,
88, LEADENHALL STREET, E.C.

Makers to the Queen & Prince of Wales.

FRY'S COCOA

FRY'S HOMŒOPATHIC COCOA
FRY'S PEARL COCOA
FRY'S CHOCOLATE FOR EATING

The *Only Prize Medal*, Exhibition, 1862, awarded to any English Makers of Chocolate and Cocoa, was obtained by J. S. FRY & SONS.

NORWICH SHAWL WAREHOUSE.

J. W. CALEY,

SHAWLMAN AND SILK MERCER

BY APPOINTMENT TO HER MAJESTY THE QUEEN.

The Stock of **NORWICH SHAWLS** is always large and varied, every new Design being added as soon as produced at the Manufactory.

15 & 16, LONDON STREET, NORWICH.

ANTONI FORRER,

ARTIST IN HAIR & JEWELLERY,

BY APPOINTMENT TO THE QUEEN,
REMOVED
FROM REGENT ST. AND FROM BAKER ST.
TO
2, HANOVER ST. HANOVER SQUARE.

N.B.—**A. FORRER** begs particularly to state that he has no connexion whatever with any other Establishment.

DINNEFORD'S FLUID MAGNESIA.

The best remedy FOR ACIDITY OF THE STOMACH, HEART-BURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

OLDRIDGE'S
BALM OF COLUMBIA

Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.

Price 3s. 6d., 6s., and 11s.

C. & A. OLDRIDGE,
22, WELLINGTON STREET, STRAND, W.C.,
And all Chemists and Perfumers.
FOR CHILDREN IT IS INVALUABLE.

PRIZE MEDAL



AWARDED 1862.

TO H.R.H. THE PRINCE OF WALES.

FOR GENERAL



EXCELLENCE.

ALLEN'S PORTMANTEAUS

TRUNKS, DRESSING CASES, BAGS, DESPATCH BOXES, &c.

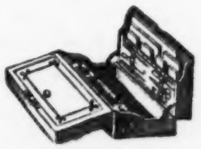
Illustrated Catalogues of 500 *other Articles, for Home or Continental Travelling, post free.*



ALLEN'S PATENT BAG.



ALLEN'S PATENT QUADRUPLE PORTMANTEAU.



DESPATCH-BOX DESK.



DRESSING BAG.



LADY'S WARDROBE PORTMANTEAU.

J. W. ALLEN, MANUFACTURER & PATENTEE, 37, WEST STRAND, LONDON.

Also Allen's Illustrated Catalogue of Officers' Portable Bedsteads, Drawers, Chairs, Canteens, and every Requisite for the Barrack-room, Camp, and Field, post free.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6D., 1s. 8D., 2s., TO 2s. 4D.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing ONE gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

CRISWICK & DOLMAN,

GLASS AND PICTURE FRAME MANUFACTURERS

AND

DECORATORS,

6, NEW COMPTON STREET, SOHO.

THE TRADE SUPPLIED IN EVERY DEPARTMENT.

PICTURES REMOVED, PACKED, CLEANED, RESTORED, AND WAREHOUSED.

Established 1818.

By Appointment to the Royal Family.



SANGSTERS' PARASOLS & SUN SHADES.

W. & J. S. beg respectfully to call the attention of the Public to their extensive assortment of PARASOLS for this Season, comprising several Novel and Elegant Styles in

SATIN, EMBROIDERED AND PLAIN SILKS, LACE, &c.

BRIDAL PARASOLS adapted for PRESENTS at 140, REGENT STREET.

140, REGENT STREET, | 10, ROYAL EXCHANGE,
94, FLEET STREET, | 75, CHEAPSIDE.

PARASOLS FOR MOURNING IN GREAT VARIETY.



UMBRELLAS.

Ladies and Gentlemen's Umbrellas (for which W. & J. S. have been awarded FOUR PRIZE MEDALS), on FOX'S PARAGON FRAMES, from 10s. 6d. each.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the

BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

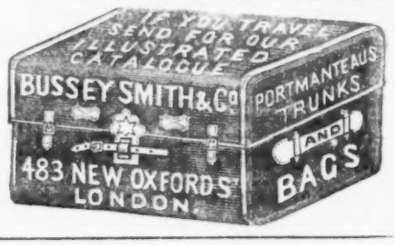
Sold in Pots, at 1s. 6d. and 2s. 6d. each.

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.



HORNIMAN'S TEA

EIGHT-PENCE CHEAPER.

3s. 4d. Tea Reduced to 2s. 8d., & 4s. 4d. Tea Reduced to 3s. 8d.

Sold only in PACKETS by AGENTS, Chemists, &c.

TOURISTS AND TRAVELLERS,

VISITORS TO THE SEASIDE, and others, exposed to the Scorching Rays of the Sun, and heated particles of Dust, will find

ROWLANDS' KALYDOR

A most refreshing preparation for the complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity and healthful state of the Skin.

Freckles, Tans, Spots, Pimples, Flushes, and Discoloration, fly before its application, and give place to a healthy clearness and transparency of Complexion. Price 4s. 6d. and 8s. 6d. per bottle.

The heat of Summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of

ROWLANDS' MACASSAR OIL,

A delightfully fragrant and transparent preparation, and as an invigorator and beautifier of the Hair beyond all precedent.

ROWLANDS' ODONTO,

OR PEARL DENTIFRICE, a White Powder compounded of the choicest and most fragrant exotics. It bestows on the Teeth a Pearl-like Whiteness, frees them from Tartar, and imparts to the Gums a healthy firmness, and to the Breath a pleasing fragrance. Price 2s. 9d. per box.

Sold by Chemists and Perfumers.

*** ASK FOR "ROWLANDS'" ARTICLES.

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises*,

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS, ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style*, and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

ART HANDBOOK FOR AMATEURS AND ARTISTS.

Now ready, in 1 vol., 8vo. cloth, price 16s.,

ELEMENTS OF ART CRITICISM: comprising a Treatise on the Principles of Man's Nature as addressed by Art; together with a Historic Survey of the Methods of Art Execution in the Departments of Drawing, Sculpture, Architecture, Painting, Landscape, Gardening, and the Decorative Arts. Designed as a Text Book for Schools and Colleges, and as a Handbook for Amateurs and Artists. By G. W. SAMSON, President of Columbia College, Washington, D.C.

London: TRÜBNER & Co., 60, Paternoster Row.

T. NELSON & SONS'

LIST OF PARIS VIEWS

FOR TOURISTS

TO THE GREAT EXHIBITION OF 1867.

Beautifully printed in colours, from Original Sketches taken expressly for this Series.

The set of 12 Views in an elegant wrapper, with descriptive letterpress, price 1s.; or 1 franc 25 cents.

LIST OF SUBJECTS CONTAINED IN SHILLING PACKET.

1. LA MADELEINE.
2. CORPS LÉGISLATIF.
3. NOTRE DAME.
4. EGLISE ET DOME DES INVALIDES, ET INTERIEUR DES INVALIDES—TOMBEAU DE NAPOLEON I.
5. LA BOURSE.
6. JARDIN DU PALAIS ROYAL.
7. LE LOUVRE ET LES TUILERIES, VUS DU PONT NEUF.
8. PLACE CARROUSEL.
9. HOTEL DE VILLE.
10. PLACE DE LA CONCORDE.
11. RUE DE RIVOLI.
12. COLONNE DE JUILLET. ARC DE TRIOMPHE, COLONNE VENDOME.

The set of 12 Views, as above, with letterpress description of places in French or English, price 1s., or 1 franc 25 cents,

May be obtained at all Booksellers in Paris and London; or of

THOMAS NELSON & SONS, 29, Paternoster Row, London.

CHEAP EDITION.

Now ready, in fcap. 8vo. (472 pp.), price 3s. 6d. cloth.

THE SAINT AND HIS SAVIOUR;

Or, the Progress of the Soul in the Knowledge of Jesus.

BY THE REV. C. H. SPURGEON.

AIDS TO MEMORY; A Practical System of Mnemonics. By THOMAS A. SAYER, Principal of the Mnemonic Institute, Ramsgate. For the Use of the Clergy, Public Speakers, Schools, and Self-Instruction. Fcap. 8vo., 1s.

In 2 vols. 12mo., illustrated with cuts, bound in cloth, price 12s. 6d.

ANCIENT AND MODERN ARCHITECTURE. Containing GWILT'S ARCHITECTURE OF VITRUVIUS, translated from the Latin. To which is prefixed "An Inquiry into the Principles of Beauty in Grecian Architecture," by GEORGE EARL OF ABERDEEN, K.T.—AND "THE ORDERS and their Æsthetic Principles," by W. H. LEEDS, Esq.; "THE STYLES of Various Countries," by T. TALBOT BURY; and "THE PRINCIPLES OF DESIGN, deducible from Nature," by ED. LACEY GARBETT.

SEPARATELY: "Gwilt's Vitruvius" and "Lord Aberdeen's Inquiry," 7s. The Three Treatises, by Messrs. Leedes, Bury, and Garbett, 5s. 6d.

London: VIRTUE & Co., 26, Ivy Lane, E.C.

In one thick vol., the Thirteenth Edition, price 16s.

MODERN DOMESTIC MEDICINE. Describing the Symptoms, Causes, and Correct Treatment of Diseases, with a large Collection of approved Prescriptions, &c. Forming a Comprehensive Medical Guide for the Clergy, Families, Emigrants, &c. By T. J. GRAHAM, M.D., Fellow of the Royal College of Physicians of Edinburgh.

"Of all the Medical Guides that have come to our hands, this is by far the best. For fulness and completeness they all yield the palm to Dr. Graham's."—*Banner.*

"Far excelling every publication of its class."—*British Standard.*

"Popular works have been published by several medical practitioners—but none of them equal those by Dr. Graham."—*Medical Circular*, Jan., 1862.

London: Published by SIMPKIN, MARSHALL & Co., Stationers' Court. Sold by all Booksellers.

NEW CHROMO-LITHOGRAPHS.

"CROSSING THE STREAM,"
after H. J. BODDINGTON. Size 33 by 20½, price £2 12s. 6d.

"AMALFI,"
after T. M. RICHARDSON. Size 22½ by 27, price £2 2s.

"COTTAGE IN THE WOOD,"
after F. R. LEE, R.A. Size 21½ by 24, price £1 11s. 6d.

"BRAUBACH, ON THE RHINE, AND CASTLE OF MARKSBURG,"
after T. L. ROWBOTHAM. Size 23⅝ by 9¾, price £1 1s.

"ISOLA PESCATORE, LAGO MAGGIORE,"
after T. L. ROWBOTHAM. Size 23⅝ by 9¾, price £1 1s.

"AT MACCAGNE, LAGO MAGGIORE,"
after T. L. ROWBOTHAM. Size 24 by 9½, price £1 1s.

"GOTHIC RUINS, NORMANDY,"
after S. PROUT. Size 11½ by 17½, price £1 1s.

PUBLISHED BY

GEORGE ROWNEY & CO.,

52, Rathbone Place and 29, Oxford Street.

THE BALLADS AND SONGS OF DERBYSHIRE. With Illustrative Notes and Examples of the Original Music, &c. Edited by LLEWELLYNN JEWITT, F.S.A., &c.

THE OAKS COLLIERY ACCIDENT.

Just ready, Second Edition, crown 8vo., neat cloth, price 3s. 6d., with Portrait and Illustrations.

MEMOIR OF THE LATE MR PARKIN JEFFCOCK, Civil and Mining Engineer. By his Brother, the Rev. J. T. JEFFCOCK, M.A., Perpetual Curate of St. Saviour's, Hoxton.

"His life will be accepted with gratitude, and read with deep interest."—*Colliery Guardian.*

"This book gives a faithful account of a well-spent life."—*Mechanics' Magazine.*

"A very interesting memoir."—*Morning Star.*

London: BEMROSE & LOTHIAN, 21, Paternoster Row.
Derby: BEMROSE & SONS, Irongate.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

JOSHUA ROGERS'S

UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,

PATRONISED AND USED BY THE ROYAL FAMILY.

Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.

JOSHUA ROGERS'S

Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.

JOSHUA ROGERS'S

Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.

JOSHUA ROGERS'S

Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

LECHERTIER, BARBE & CO.'S
PATENT
PAPIER-MACHE LAY FIGURES
(D. T. LEE'S PATENT),

Moulded on Nature, very Flexible, Light, and Firm.

MALE OR FEMALE, LIFE-SIZE . .	£12 0 0
YOUNG GIRL	7 10 0
BABY	3 10 0

LECHERTIER, BARBE, & CO.,
60, REGENT STREET, LONDON, W.



RACE.
FIELD.
YACHT.
RIFLE.



BURROW'S
MALVERN LANDSCAPE GLASSES.
RACING JUDGES USE THEM.
RIFLEMEN AND DEERSTALKERS USE THEM.
*** See new Illustrated Catalogue and Testimonials, post free.

W. & J. BURROW, GREAT MALVERN.
Arnold, 72, Baker Street; Wales & McCulloch, 56, Cheapside, and 22, Ludgate Hill.

JANUS CORD, an inexpensive and remarkably good texture for Mourning wear. Janus cord is cut from the piece in any required length. Dresses of the same material are also kept made up, trimmed with Crape for every degree of Mourning, at about 2½ guineas the dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

JANUS CORD.—Ladies who at this season of the year choose to wear Black Dresses will find Janus Cord at about Two Guineas the Dress one of the most economical and best fabrics manufactured for a lady's dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

DEEP MOURNING.—Messrs. JAY beg to invite special attention to the DEEP MOURNING DEPARTMENT of their Establishment, consisting of every article suitable for First and Family Mourning, either made up and ready for immediate wear, or materials from the piece cut by the yard, according to the wishes of the purchasers.

Silks, Crapes, &c., of the very best, most serviceable, and enduring qualities.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

EVENING DRESSES, Black Net and Tulle.—Messrs. JAY have had specially prepared for this season a variety of BLACK EVENING DRESSES, which they can confidently recommend, both for their correctness of fashion and economy in price.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les célebres.*"

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

THE TOURIST'S TELESCOPE,
10s 6d. (FOR SEA AND LAND,) 10s. 6d.
Covered in Leather, with Slings.
UNEQUALLED FOR POWER AND DEFINITION.
HARVEY, REYNOLDS, & CO.,
10, BRIGGATE, LEEDS.

HYDROPATHIC ESTABLISHMENT,
HILL SIDE, GODALMING, SURREY.

UNDER the combined application of warm and tonic processes, regulated according to the condition of the patient, the system here pursued is adapted to the most delicate constitutions, and has been very successful in the cure or relief of disorders of the Chest, Nerves, Digestive Organs, Rheumatic and Gouty Complaints, and General Debility, and is highly beneficial to that large class of persons suffering from over-exertion, mental or physical. Unlike the "Cold Water Cure," the treatment is suited to all seasons. The locality is salubrious and beautiful, the situation being one of the finest on the Surrey hills.

Prospectuses may be obtained on application to Mr. MABERLY, M.R.C.S.

PRIZE MEDAL to MAW and Co.
INTERNATIONAL EXHIBITION, 1862.

IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

CHUBB'S
PATENT SAFES
AND
PATENT DETECTOR LOCKS.
Illustrated Price Lists gratis and Post free.
CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

PAPIER MACHE AND JAPAN
ROYAL WORKS

JOHN BETTRIDGE & CO.,
(LATE JENNENS AND BETTRIDGE,)
PAPIER MACHE MANUFACTURERS
AND JAPANNERS,
19, 20, & 21, BARR STREET, ST. GEORGE'S, BIRMINGHAM,
And 97, CHEAPSIDE, LONDON.

Vide PARIS EXHIBITION, Class XIV.—Papier Mâché Pianoforte, Chairs, Tables, Desks, Inkstands, Caddies, &c., with Tea Trays of Papier Mâché and Iron.

HEAL AND SON'S ILLUSTRATED CATALOGUE,

CONTAINING

THREE HUNDRED ILLUSTRATIONS, WITH PRICES ATTACHED,

OF

BEDSTEADS AND BED-ROOM FURNITURE,

TOGETHER WITH PRICED LIST OF BEDDING,

SENT FREE BY POST ON APPLICATION TO

HEAL AND SON,

196, 197, 198, TOTTENHAM COURT ROAD, LONDON, W.

IMPORTANT WORK ON FINE ART.

Preparing for immediate publication,

THE PICTURES BY THE OLD MASTERS IN THE NATIONAL GALLERY.

PHOTOGRAPHED BY MESSRS. CALDESI.

With Letterpress Descriptions, Historical, Biographical, and Critical,

BY RALPH NICHOLSON WORNUM, KEEPER AND SECRETARY, NATIONAL GALLERY.

ILLUSTRATED WORKS IN QUARTO.

I.

AMERICAN SCENERY. 120 Plates after Sketches by W. H. BARTLETT. Descriptions by N. P. WILLIS, Esq. 2 Vols., £1 15s.

II.

THE BOSPHORUS AND THE DANUBE. The BOSPHORUS by Miss PARDOE. The DANUBE by W. BEATTIE, M.D. Illustrated with 170 Engravings. 45s., 2 Vols., £1 5s. each.

III.

CALEDONIA ILLUSTRATED. 150 Engravings, from Drawings by W. H. Bartlett and T. Allom, &c. The literary portion by W. BEATTIE, M.D. 2 Vols., £2 10s.

IV.

CANADIAN SCENERY. 120 Engravings, after Drawings by W. H. Bartlett. Descriptions by N. P. WILLIS. 2 Vols., £1 18s.

V.

IRELAND (SCENERY AND ANTIQUITIES OF). 120 Engravings by W. H. Bartlett. Descriptive Text by J. STERLING COYNE, N. P. WILLIS, &c. 2 Vols., £1 15s.

VI.

PALESTINE (CHRISTIAN IN); or, Scenes of Sacred History. 80 Engravings from Drawings by W. H. Bartlett. Descriptions by H. STEBBING. £1 5s.

VII.

PIEDMONT AND ITALY, from the Alps to the Tiber. Illustrated. By DUDLEY COSTELLO. The artistic department by Harding, Pyne, Bartlett, Brockedon, &c. 2 Vols., £2 2s.

VIII.

PORTS AND HARBOURS OF GREAT BRITAIN. A Series of 144 Views of all the points of interest round the entire Coast. 2 Vols, £2.

IX.

SCOTLAND. By W. BEATTIE. Illustrated in a Series of Views by Allom, Bartlett, and M'Culloch. 2 Vols, £2.

X.

SWITZERLAND ILLUSTRATED. By Dr. BEATTIE, the Drawings by W. H. Bartlett. 2 Vols., £2.

BOOKS FOR THE DRAWING-ROOM TABLE AND PRINT-RACK.

XI.

VERNON GALLERY (THE). Comprising about 150 Engravings. 4 Vols., folio, cloth, £8 8s.

XII.

ROYAL GEMS FROM THE GALLERIES OF EUROPE; with Descriptions by S. C. HALL. 2 Vols., Elephant folio cloth, £5.

XIII.

GALLERY OF MODERN SCULPTURE. 80 Steel Plates. With Descriptions. Folio, cloth gilt, £3 3s.

XIV.

WILKIE GALLERY. A Selection of Engravings from the Paintings of the late Sir David Wilkie, R.A. Cloth gilt, £3 10s.

XV.

THE BRITISH SCHOOLS OF ART. A Selection of Ninety Examples, engraved in Line by eminent artists, with Descriptions by H. MURRAY, F.S.A. Complete in 6 Divisions at 12s. 6d. each, cloth gilt, gilt edges; or in 30 Parts at 2s. each, in large royal 4to.

XVI.

BARTLETT'S (W. H.) WALKS ABOUT JERUSALEM. Royal 8vo., cloth gilt, 10s. 6d.

XVII.

HALL'S (MR. AND MRS. S. C.) IRELAND; its Scenery, Character, &c. 48 Steel Plates and 800 Woodcuts. 3 Vols., royal 8vo., cloth, £3 3s.

XVIII.

WOODWARD'S (B. B.) WALES (THE HISTORY OF), From the Earliest Times to its Final Incorporation with England. Illustrated by Views of Remarkable Places, Antiquities, and Scenery. 2 Vols., super-royal 8vo., cloth gilt, £1 8s.

WORKS ON ART.

XIX.

THE HISTORY OF CARICATURE AND GROTESQUE IN LITERATURE AND ART. By THOS. WRIGHT. With Illustrations by F. W. Fairholt, F.S.A. 4to. cloth, red edges, 21s.

XX.

DOMESTIC MANNERS and SENTIMENTS IN ENGLAND DURING THE MIDDLE AGES. By the SAME. With numerous Illustrations by F. W. Fairholt, Esq. Fcap. 4to. cloth, red edges, 21s.

XXI.

THE CELT, THE ROMAN, AND THE SAXON. A History of the Early Inhabitants of Britain. By the SAME. Illustrated by the Ancient Remains brought to light by recent research. Numerous Engravings. New Edition. Post 8vo. cloth, 12s.

Mr. Wright's publications are no less valuable to the Art-student than to the archæologist.

XXII.

PERSPECTIVE FOR BEGINNERS, adapted for Schools and Private Instruction, and for Amateur Sketchers from Nature. By GEORGE PYNE, Teacher of Drawing. New Edition, to which is added LINEAR PERSPECTIVE, for more advanced Students. Demy 12mo., with 86 Illustrations on Copper and Wood, 2s.

XXIII.

THE GRAMMAR OF COLOURING, APPLICABLE TO HOUSE-PAINTING, DECORATIVE ARCHITECTURE, AND THE ARTS. For the Use of Practical Painters and Decorators. By GEORGE FIELD, Author of "Chromatics; or, the Analogy, Harmony, and Philosophy of Colours." Demy 12mo., with Coloured Plates, 2s.

XXIV.

THE ART OF GLASS; containing Directions for Preparing the Pigments and Fluxes, for laying them upon the Glass, and for fixing or burning in the Colours. With full INSTRUCTIONS FOR PAINTING ON GLASS. From the German of EMANUEL OTTO FROMBERG and Dr. M. A. GESSERT. To which is added an Appendix on Enamel Painting. Demy 12mo., pp. 208, 2s.

XXV.

PAPER MODELLING, being the Art of Architectural Modelling in Paper, with full INSTRUCTIONS IN PAPYROPLASTICS. By T. A. RICHARDSON, Architect. Demy 12mo., with numerous Illustrations, 1s. 6d.

Paper modelling is admirably adapted for ladies, and the instructions here given are both plain and ample, so that without further teaching young girls may soon be enabled to produce perfect models of public or private buildings. Indeed, this branch of Papyroplastics is capable of being made a source of lucrative female employment, and as such deserves to be introduced into schools, either as an in-door recreation, or as an Art-study.

XXVI.

STUDIES FROM THE ANTIQUE AND SKETCHES FROM NATURE. By CHARLES MACKAY. Fcap. cloth, 3s. 6d.

LONDON: VIRTUE & CO., 26, IVY LANE, PATERNOSTER ROW, E.C.

NEW YORK: VIRTUE AND YORSTON, 12, DEY STREET.

MINTON'S

CHINA.

Messrs. GOODE, Artists and Designers in Porcelain to Her Majesty and H.R.H. the Prince of Wales, invite attention to the Excellent Specimens exhibited by them in the

PARIS EXHIBITION

and to the Novelties at their Depôt for Minton's China,

19, SOUTH AUDLEY STREET, GROSVENOR SQUARE,
LONDON.

THE LIVERPOOL AND LONDON
AND GLOBE INSURANCE COMPANY.

OFFICES—
1, Dale Street, Liverpool;
20 & 21, Poultry; 7, Cornhill; and Charing Cross, London.

The Invested Funds now amount to . .	£3,254,334
The Fire Revenue to	£818,055
The Life do. to	£254,397

The moderate rates of premium, with a guaranteed fixed bonus for the Life Policies of this Company, and their value as special securities to third parties, render them particularly advantageous. Whole world leave is granted on reasonable terms, and claims are paid thirty days after admission.

JOHN ATKINS, Resident Secretary.

FOR SALE, 500 CHINESE GONGS.

PURE CHINESE TEA.—The Best Family Tea in England at 2s. 6d. per lb., in 1 lb. packets, 6 lb. tins, and 14 lb. boxes. At HEWETT'S large Chinese Warehouse, 32, King William Street, London Bridge, opposite the Monument, where can be seen the largest collection of Chinese and Japanese productions in the World. West End Branch, Baker Street Bazaar; 41, East Street, Brighton; and Hong Kong.

DR. ROBERTS'S
CELEBRATED OINTMENT
CALLED THE
Poor Man's Friend,

Is confidently recommended to the Public as an unfailing remedy for wounds of every description; a certain cure for ulcerated sore legs (even if of twenty years' standing), cuts, burns, scalds, bruises, chilblains, scorbutic eruptions and pimples on the face, sore and inflamed eyes, sore heads, cancerous humours, &c.; and as a specific for those afflicting eruptions that sometimes follow vaccination.

Sold in Pots at 1s. 1½d., 2s. 9d., 11s., and 22s.

ALSO HIS
PILULÆ ANTISCROPHULÆ,

Confirmed by sixty years' experience to be one of the best alterative medicines ever compounded for purifying the blood, and assisting nature in all her operations; hence they are useful in scrofula, scorbutic complaints, glandular swellings, particularly those of the neck, &c. They are efficacious in rheumatism, and form a mild and superior family aperient, that may be taken at all times without confinement or change of diet.

Sold in boxes at 1s. 1½d., 2s. 9d., 4s. 6d., 11s., and 22s. each.

SUMMER GAMES.

WALTZES FROM 9d. EACH.



BALLS FROM 4d. EACH.

CROQUET,

Complete, with an Illustrated Treatise, 15s., 18s., 21s., 25s., 30s., 40s., 60s., 100s.
SENT TO THE COUNTRY CARRIAGE PAID. CATALOGUES FREE.
ASSER & SHERWIN, 81, STRAND, LONDON, W.C., and at 69, OXFORD STREET, W.

INVALIDS AND INFANTS.

NEAVE'S FARINACEOUS FOOD

Has for many years received the unqualified approval of Drs. LANKESTER, HASSALL, LETHEBY, URE, and other eminent Medical Men, as a highly nutritious and unmedicated diet for Invalids and Children. Sold in 1s. Canisters, by the leading Chemists and Grocers of the Kingdom. Wholesale by H. Turner & Co., Crosse and Blackwell, Barclay & Sons, W. Edwards, Sutton & Co., and T. Pollock, London; Thompson and Capper, Liverpool; Turner & Co., Manchester.

NEAVE & CO., MANUFACTURERS, FORDINGBRIDGE.

JACKSON'S BENZINE RECT:

Is most efficient for removing Grease, Oil, Paint, Varnish, &c., from all Fabrics. It is perfectly harmless to the most delicate Colour or Texture. A given quantity will cleanse a larger measure of material than any other article. Papers, Parchments, Leather and Kid Gloves it cleans with equal success. It may also be freely used to wash Gilding and other surfaces to which water may not be applied.

In Bottles at 6d. and 1s. each.

By the Principal Chemists and Artists' Colourmen.
WHOLESALE BY REEVES & SONS, 113, CHEAPSIDE.

J. & R. M'CRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—

Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 38s. to 100s.—Clarets, 20s. to 150s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.

Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.

Samples on application.—Terms cash.

A REAL BLESSING TO MOTHERS.



The Teething of Infants forms one of the chief anxieties of mothers, but

MRS. JOHNSON'S
AMERICAN SOOTHING SYRUP,

free from any Narcotic, affords immediate relief to the Gums, prevents Convulsions, and during 40 years has attained a world-wide reputation.

Mothers should see Mrs. JOHNSON'S Name on each Bottle; also that of BARCLAY & SON, 95, Farringdon Street.

Sold by all Chemists, with full Instructions, at 2s. 9d. a Bottle.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from Moisture with any other Materials. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.

Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without alteration.

CHARLES HINDLEY & SONS. Established 1817.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

A TROUSSEAU FOR

Twenty

All Letters to be addressed to MRS. ADDLEY BOURNE, 37, *Piccadilly.*

SANSFLECTUM JUPONS.
The Demi, 15s. 6d.
The Demi-Gemma, 10s. 6d.
Thomson's Plastique, 2½ yards round, 7s. 6d. and 10s. 6d.
"Light, elegant, and graceful."—*Court Journal.*
ADDLEY BOURNE, 37, Piccadilly.

DEMI DUCHESS JUPONS,
10s. 6d.
Made from pretty striped Chambray Cloths.
The lightest Crinoline in all the world.
"A celebrated maker of Jupons."—*Art-Journal.*
ADDLEY BOURNE, 37, Piccadilly.

LADIES' UNDERCLOTHING.
A TROUSSEAU for £20.
Book of Fifty Illustrations, containing all the New Designs in Underclothing, with the prices of each article attached, including "The Alice," "Edith," "Maude," "Beatrice," "Dagmar," "Belgravia," "Princess," and the favourite Night-dresses, &c.; also Drawings of Fourteen new Crinolines. Gratis and post-free.
Mrs. ADDLEY BOURNE, 37, Piccadilly.



ADDLEY BOURNE
(LATE PHILPOTT),

Family Draper, Jupon and Corset Manufacturer to the Court and Royal Family.

37, PICCADILLY, OPPOSITE ST. JAMES'S CHURCH, W.

All Advertisements should be forwarded direct to the Advertising Manager, MR. THOMPSON, 294, City Road, E.C.

THE ART-JOURNAL ADVERTISER.

No. 349 LONDON: JULY, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

ARTISTS are informed that Pictures can be received at any time, TO REPLACE THOSE SOLD.

For terms and particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

*** The large Gallery Picture, "Cattle leaving the Farm," one of VERNOCKHOVEN'S master-pieces, having been SOLD, is replaced by the historical picture by BARKER, representing "SIR HYWEL WILLIAMS AND STAFF LEAVING KARS."

ROYAL ACADEMY OF ARTS.

THE EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admittance (from 8 till 7 o'clock) One Shilling. Catalogue One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS. The SIXTY-THIRD ANNUAL EXHIBITION is NOW OPEN, 5, PALL MALL EAST (close to the National Gallery), from Nine till Seven. Admittance 1s. Catalogue 6d.

WILLIAM CALLOW, Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS—INCORPORATED BY ROYAL CHARTER.—The FORTY-FOURTH ANNUAL EXHIBITION of this SOCIETY IS NOW OPEN, from 9 A.M. until dusk. Admittance 1s.

T. ROBERTS, Sec.

Suffolk Street, Pall Mall East.

INSTITUTE of PAINTERS in WATER-COLOURS. The THIRTY-THIRD ANNUAL SUMMER EXHIBITION of this Society is NOW OPEN at their GALLERY, 53, PALL MALL, opposite Marlborough House. Admission 1s.; Catalogue 6d. Open from Nine till Dusk.

JAMES FAHEY, Secretary.

BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 6 o'clock. Admission 1s. Catalogue, 6d.

CRUSHED BY ICEBERGS. By WILLIAM BRADFORD, of New York. This remarkable AMERICAN PICTURE now on EXHIBITION at ARTHUR TOOTH'S Gallery, No. 5, Haymarket. Admission, 1s.

HILL'S FINE ART GALLERY, CARVER AND GILDER, AND PICTURE FRAME MAKER. The Newest Designs and Best Workmanship. 3, LEADENHALL STREET, CORNHILL. *High Class Works of Art always on view.*

ROYAL EXCHANGE FINE ARTS GALLERY, 24, CORNHILL. Mr. MORBY'S collection of HIGH CLASS MODERN PICTURES, including works by

E. Maitland, R.A.,	T. Faed, A.R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	Late A. Solomon,
Elmore, R.A.,	Frost, A.R.A.,	P. Nasmyth,
T. Webster, R.A.,	F. Goodall, A.R.A.,	J. Linnell, Sen.,
E. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	W. Müller,
Creswick, R.A.,	J. Sant, A.R.A.,	E. Frere,
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	G. Lance.

SOCIETY OF ARTISTS, BIRMINGHAM.

NOTICE TO ARTISTS.

CHANGE OF AGENCY.

MR. JAMES BOURLET, of 17, Nassau Street, Middlesex Hospital, has been appointed the London Agent of this Society, and will in future collect, pack, and forward all Works of Art for this Society, immediately upon the close of the London Exhibitions.

July 1, 1867. ALLEN E. EVERITT, Hon. Sec.

SOCIETY OF ARTISTS, BIRMINGHAM.

PRESIDENT—SIR FRANCIS GRANT, P.R.A.

WORKS OF ART intended for the ensuing Exhibition of this Society will be received (subject to the regulations of the Society's Circular) by their London Agent, Mr. James Bourlet, immediately upon the closing of the London Exhibitions. Pictures forwarded otherwise than by their agent must be delivered, free of expense, to the Society, at their Rooms in New Street, Birmingham, on or before Thursday, the 1st August next. The Triennial Musical Festival being held in Birmingham in August, a most successful season is anticipated.

May, 1867. ALLEN E. EVERITT, Hon. Sec.

PRIZE MEDAL to MAW and Co. INTERNATIONAL EXHIBITION, 1862.

IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

MR. CLAUDET,

PHOTOGRAPHER TO THE QUEEN, 107, REGENT STREET.

The new style of Photographic Portraits, which has caused so much sensation in the Artistic and Photographic World since the subject was brought before the British Association at Nottingham by Mr. CLAUDET, is practised daily at his Establishment in conjunction with the old process according to the taste of the sitter.

The inspection of the various specimens on view at Mr. CLAUDET'S Gallery, will enable every one to compare the two styles.

BRITISH WORKMEN'S VISIT TO THE PARIS EXHIBITION.

FOR the convenience of British Workmen a Hall of Meeting has been established in the outer circle of the British Section of the Exhibition Building, to which they are admitted free upon production of their Excursion or Weekly tickets or of the card, properly signed, of any Exhibitor, Manufacturer, Clergyman, and Municipal or other authority of the United Kingdom.

Information of all kinds, newspapers, &c., are provided in the Hall, and permissions to visit establishments and workshops can be obtained in the Hall at the Exhibition.

HENRY COLE, Executive Commissioner.

Paris, 17th June, 1867.

STUDIO (of noble dimensions), with Reception-Room adjoining, TO LET. To view and for particulars apply—Mr. BURNELL, 26, Soho Square.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les célèbres*."

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

REMOVAL.—In consequence of BRAE HOUSE and the Grounds appertaining being required for the Caledonian Railway Company's New Station, Mr. ROSS has removed to 114, GEORGE STREET, where Photography in its various Branches will be carried on under the title of ROSS & PRINGLE, PHOTOGRAPHERS TO THE QUEEN, Mr. Ross having assumed as Partner Mr. PRINGLE, who has been his Principal Assistant for many years.

Regarding the Photographs sent to the Paris Exhibition, the *British Journal of Photography* says:—"The Portraits and Groups by James Ross are *unsurpassed*, and of the *highest order*." Mr. R. "also shows some fine specimens of the study style, as well as some capital effects of light and shade."

Edinburgh, 1st June, 1867.

THE CHEAPEST SERIES OF

VIEWS IN ITALY, &c.

EVER PUBLISHED.

Views of Rome, Florence, Naples and environs, Pompeii, Girgenti, Messina, Taormina, Syracuse, Palermo, Catania, Orvieto, Malta, Siena, Milan, Pisa, Paris, &c. Issued in two sizes, and in an unmounted form. Large series, size 10 in. by 8 in., price 2s. each, or 21s. per dozen. Small series, size 3 in. by 2 in., price 6d. each, or 4s. 6d. per dozen. Catalogue post-free for one stamp, or with Specimen Photograph for 24 stamps.

Selection Parcels sent. No Postage charged.

A. MANSELL AND SON, PHOTOGRAPHIC PUBLISHERS, GLOUCESTER.



"PRIZE MEDAL."

Atte y GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/: on Seal, 8/.

ILLUSTRATED PRICE LIST POST FREE.

JOHN MILLAR & CO., POTTERS TO HER MAJESTY, EDINBURGH,

Beg respectfully to intimate that their Establishment contains the greatest choice of all kinds of useful and ornamental goods in

PORCELAIN AND GLASS,

MANUFACTURED BY THE PRINCIPAL MAKERS IN THE UNITED KINGDOM AND ON THE CONTINENT;

and that the Works of high-class Art in GLASS (specimens of which are exhibited in the PARIS EXHIBITION) can be had at their Warehouse in Edinburgh.

BURNET ON PAINTING.

IN QUARTO. £4 14s.

A TREATISE ON PAINTING.

IN FOUR PARTS.

Illustrated by 130 Etchings from celebrated Pictures.

By JOHN BURNET, F.R.S.

The Parts may be had separately.

1. ON THE EDUCATION OF THE EYE . Second Ed., 26s.
2. ON COMPOSITION . . . . . Seventh Edition, 15s.
3. ON LIGHT AND SHADE . . . . . Sixth Edition, 18s.
4. ON COLOUR . . . . . Fifth Edition, 31s. 6d.

In royal 4to., with proof impressions on India Paper, and Portrait of the Author. Price £8 8s., half morocco, gilt tops.

"Mr. Burnet writes as an artist on the practice of his art; his illustrations are an admirable *essay* in themselves."—*Athenæum.*

J. & J. LEIGHTON, 40, Brewer Street, Golden Square, W.

T. McLEAN & Co., PHOTOGRAPHERS.

Portraits taken daily, from carte de visite to life size, and a good Photograph guaranteed.

DUBLIN EXHIBITION, 1865. Honourably Mentioned for great excellence of Instantaneous Pictures.

INTERNATIONAL EXHIBITION, 1862. Honourably Mentioned for excellence in Making Photographic Apparatus.

INTERNATIONAL EXHIBITION, 1862. Only House in London mentioned for the excellence of their Coloured Photographs, with one exception.

7, Haymarket, next the Haymarket Theatre.

LECHERTIER, BARBE & CO.'S PATENT PAPIER-MACHE LAY FIGURES (D. T. LEE'S PATENT),

Moulded on Nature, very Flexible, Light, and Firm.

MALE OR FEMALE, LIFE-SIZE . .	£12 0 0
YOUNG GIRL	7 10 0
CHILD	3 10 0

LECHERTIER, BARBE, & CO., 60, REGENT STREET, LONDON, W.

SALVIATI & COMPANY,

(LIMITED)

Of 431, OXFORD STREET, LONDON,

beg respectfully to inform their friends and the public generally that they are removing to

30, ST. JAMES'S STREET.

DR. SALVIATI'S VENETIAN ENAMEL-MOSAICS FOR ART COLLECTIONS & MURAL DECORATIONS, ECCLESIASTIC AND DOMESTIC.

VENETIAN GLASS FOR CABINET SPECIMENS, And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

LAURIE AND MARNER

Beg to inform the Nobility and Gentry they intend, during this season, to keep a superior assortment of CARRIAGES in such a state of forwardness, that they could complete them in a short time, and avoid the delay in building a new carriage from the commencement.

313, OXFORD STREET, W.

MAISON FRANCAISE, 318, Regent Street, opposite the Polytechnic. J. B. ASSAILLY, Importer of Foreign Wines and Cognac Brandy of the best vintages, desires to recommend his Clarets, per dozen from 18s. to 72s.; Burgundy, 18s. to 72s.; Chablis, 30s. to 36s.; Champagne, 42s. to 84s.; Sherry, 30s. to 72s.; Port, 36s. to 84s.; Eau-de-Vie de Cognac, 54s. to 84s.

NOSOTTI'S

LOOKING GLASSES. ENDLESS VARIETY.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.

HEDGES AND BUTLER

Recommend and GUARANTEE the following WINES:—

CAPITAL DINNER SHERRY	at 24s. and 30s. per dozen.
SUPERIOR GOLDEN SHERRY (soft, generous, high flavoured) ...	36s. ,,
CHOICE PALE, GOLDEN, and BROWN SHERRY ...	42s., 48s., and 54s. ,,
PORT, from first-class shippers	30s., 36s., ,, 42s. ,,
VERY CHOICE OLD PORT	48s., 60s., 72s., ,, 84s. ,,
PURE ST. JULIEN CLARET	18s., 20s., 24s., 30s., ,, 36s. ,,
SPARKLING CHAMPAGNE	36s., 42s., 48s., 60s., ,, 66s. ,,
FINE RED BURGUNDY	30s., 36s., 48s., 60s., ,, 84s. ,,
HOCK and MOSELLE	24s., 30s., 36s., 48s. to 120s. ,,

FINE OLD PALE BRANDY, 60s. and 72s. per dozen.

HEDGES AND BUTLER,

155, Regent Street, London, W., and 30, King's Road, Brighton.

(Originally established A.D. 1667.)

CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, *HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established* 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.

RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS. a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN. to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER, for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 9d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS. 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOOK OF PERFUMES (5th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

THE LIVERPOOL AND LONDON AND GLOBE INSURANCE COMPANY.

OFFICES—
1, Dale Street, Liverpool;
20 & 21, Poultry; 7, Cornhill; and Charing Cross, London.

The Invested Funds now amount to .	£3,254,334
The Fire Revenue to	£818,055
The Life do. to	£254,397

The moderate rates of premium, with a guaranteed fixed bonus for the Life Policies of this Company, and their value as special securities to third parties, render them particularly advantageous. Whole world leave is granted on reasonable terms, and claims are paid thirty days after admission.

JOHN ATKINS, Resident Secretary.

THE GUARDIAN FIRE AND LIFE ASSURANCE COMPANY.

Established 1821. No. 11, Lombard Street, London, E.C.

REDUCTION OF FIRE INSURANCE DUTY.

Subscribed Capital Two Millions.
Total Invested Funds upwards of £2,750,000.
Total Income upwards of £320,000.

NOTICE IS HEREBY GIVEN that FIRE POLICIES which expire at MIDSUMMER must be renewed within Fifteen Days at this Office, or with the Company's Agents throughout the Kingdom, otherwise they become void.

All Insurances now have the benefit of the REDUCED DUTY of 1s. 6d. per Cent.

For Prospectus and other information apply to the Company's Agents, or to T. TALLEMACH, *Secretary.*

LONDON CARPET WAREHOUSE.

WAUGH AND SON,

3 & 4, GOODGE STREET, W., and 65 & 66, TOTTENHAM COURT ROAD.

BRITISH AND FOREIGN CARPETS

OF EVERY DESCRIPTION.

CURTAINS AND PORTIERES, ETC.

OF THE NEWEST FABRICS AND DESIGN.

ANTONI FORRER,

ARTIST IN HAIR & JEWELLERY,

BY APPOINTMENT TO THE QUEEN,

REMOVED

FROM REGENT ST. AND FROM BAKER ST.

TO

2, HANOVER ST. HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

PARQUETS SOLIDAIRES.

HOWARD & SONS,

26 & 27, BERNERS STREET,

are prepared to supply machine-made solid Parquet Floors to any design.

E. WOLFF & SON'S

SUPERIOR DRAWING & OFFICE PENCILS

OF EVERY DESCRIPTION.

Manufactured by IMPROVED STEAM MACHINERY.

PRIZE MEDALS AWARDED AT THE FOLLOWING EXHIBITIONS—PARIS, 1855. LONDON, 1862. DUBLIN, 1865.

May be had of all the principal Stationers and Artists' Repositories.

E. WOLFF & SON,

(LATE OF 23, CHURCH STREET, SPITALFIELDS),

STEAM PENCIL WORKS, 55, GREAT QUEEN STREET, LINCOLN'S INN FIELDS,

LONDON, W.C.

OSLER'S GLASS CHANDELIERS,
WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;

STATUETTES,
In Parian;

VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

J. & R. M'CRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—
Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, 81l.—Pemeco's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 38s. to 100s.—Clarets, 20s. to 36s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very superior ditto, 10 years old, 84s. per dozen case.
Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.
Samples on application.—Terms cash.

PEPSINE.
MORSON'S PEPSINE WINE,
MORSON'S PEPSINE LOZENGES,
MORSON'S PEPSINE GLOBULES,
Are perfectly palatable forms for administering this popular remedy for weak digestion.
MANUFACTURED BY
T. MORSON & SON,
31, 33, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.
In Bottles and Boxes from 2s.
PANCREATIC EMULSION in 4 and 8 oz. bottles.
PANCREATIZED COD LIVER OIL in ½ and 1 pints.
SACCHARATED WHEAT PHOSPHATES (introduced by Dr. Tilbury Fox, for Debility, &c.), in packets, 1s., 2s., and 3s. 6d.

DR. ROBERTS'S
CELEBRATED OINTMENT
CALLED THE
Poor Man's Friend,
Is confidently recommended to the Public as an unfailing remedy for wounds of every description; a certain cure for ulcerated sore legs (even if of twenty years' standing), cuts, burns, scalds, bruises, chilblains, scorbutic eruptions and pimples on the face, sore and inflamed eyes, sore heads, cancerous humours, &c.; and as a specific for those afflicting eruptions that sometimes follow vaccination.
Sold in Pots at 1s. 1½d., 2s. 9d., 11s., and 22s.

ALSO HIS
PILULÆ ANTISCROPHULÆ,
Confirmed by sixty years' experience to be one of the best alterative medicines ever compounded for purifying the blood, and assisting nature in all her operations; hence they are useful in scrofula, scorbutic complaints, glandular swellings, particularly those of the neck, &c. They are efficacious in rheumatism, and form a mild and superior family aperient, that may be taken at all times without confinement or change of diet.
Sold in boxes at 1s. 1½d., 2s. 9d., 4s. 6d., 11s., and 22s. each.

PROTECTION FROM FIRE.
BRYANT & MAY'S
PATENT
SPECIAL SAFETY MATCHES.
TRADE MARK
ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX
Sold by GROCERS, CHEMISTS, IRONMONGERS, CHANDLERS, STATIONERS &C. EVERYWHERE.
WHITECHAPEL ROAD, LONDON, E.

POMPEIAN PAPERHANGINGS
For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.
MANUFACTURER OF
POMPEIAN
PAPERHANGINGS.
ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1839.
CLASS XIX, PARIS EXHIBITION.

WHITE AND SOUND TEETH.
JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE, established by forty years' experience as the best preparation extant for cleaning, beautifying, and preserving the teeth and gums. Prepared solely by JEWSBURY AND BROWN, Chemists, Market Street, Manchester. Sold in Pots at 1s. 6d., or double size 2s. 6d. each, by the proprietors and by various agents throughout the United Kingdom, America, and the Colonies.

Post free for 7 stamps. A new work on the Teeth, entitled PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

TWELVE OIL-COLOUR VIEWS
OF THE
GREAT INTERNATIONAL PARIS EXHIBITION OF 1867.
I. SIX BEAUTIFUL VIEWS OF THE INTERIOR OF THE EXHIBITION of 1867 . . . Price One Franc.
II. SIX BEAUTIFUL VIEWS OF THE GROUNDS AND BUILDINGS OF THE EXHIBITION OF 1867 . . Price One Franc.

N.B.—The above Series of Views have been published by special permission of the Commissioners of the Exhibition, through whom facilities have been given to Messrs. NELSON'S artist to select the most effective points of interest for illustration, and from photographs (of such points) taken expressly for this series; a set of views which have the two recommendations of being faithful representations of the Exhibition, and of being at a price within the reach of all, have been produced, and will form to thousands of persons for years to come an interesting souvenir of their visit to the Great International Exhibition of 1867.

T. NELSON and SONS' LIST OF PARIS VIEWS
FOR TOURISTS TO THE GREAT EXHIBITION OF 1867.
Beautifully printed in colours, from Original Sketches taken expressly for this Series. The set of 12 Views in an elegant wrapper, with descriptive letterpress, price 1s.; or 1 franc 25 cents.

LIST OF SUBJECTS CONTAINED IN SHILLING PACKET.—1. LA MADELEINE. 2. CORPS LEGISLATIF. 3. NOTRE DAME. 4. EGLISE ET DOME DES INVALIDES, ET INTERIEUR DES INVALIDES—TOMBEAU DE NAPOLEON I. 5. LA BOURSE. 6. JARDIN DU PALAIS ROYAL. 7. LE LOUVRE ET LES TUILERIES, VUS DU PONT NEUF. 8. PLACE CARROUSEL. 9. HOTEL DE VILLE. 10. PLACE DE LA CONCORDE. 11. RUE DE RIVOLI. 12. COLONNE DE JUILLET. ARC DE TRIOMPHE, COLONNE VENDOME.
The set of 12 Views, as above, with letterpress description of places in French or English, price 1s., or 1 franc 25 cents.

THOMAS NELSON & SONS, 29, Paternoster Row, London, and all Booksellers and Railway Stalls.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6D., 1s. 8D., 2s., TO 2s. 4D.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

By Appointment to the Royal Family.



SANGSTERS' PARASOLS & SUN SHADES.

W. & J. S. beg respectfully to call the attention of the Public to their extensive assortment of PARASOLS for this Season, comprising several Novel and Elegant Styles in

SATIN, EMBROIDERED AND PLAIN SILKS, LACE, &c.

BRIDAL PARASOLS adapted for PRESENTS at 140, REGENT STREET.

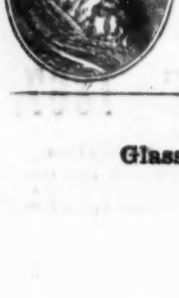
140, REGENT STREET, | 10, ROYAL EXCHANGE.
94, FLEET STREET. | 75, CHEAPSIDE.

PARASOLS FOR MOURNING IN GREAT VARIETY.



UMBRELLAS.

Ladies and Gentlemen's Umbrellas (for which W. & J. S. have been awarded FOUR PRIZE MEDALS), on FOX'S PARAGON FRAMES, from 10s. 6d. each.



MRS. S. A. ALLEN'S

WORLD'S HAIR-RESTORER AND ZYLOBALSAMUM.

Mrs. S. A. ALLEN begs to announce that her improved WORLD'S HAIR-RESTORER or DRESSING is now ready for sale, all the virtues of the former three preparations with several valuable additions are now combined *in one bottle* and the price is reduced to *Six Shillings*. *It quickly changes grey or white hair to its natural colour and beauty inducing new growth*, arresting the fall, &c. It imparts to the Hair a rich glossy appearance, and it requires but very few applications to prove all and more than is stated in this. At the earnest solicitations of many old patrons HER ZYLOBALSAMUM will still be manufactured same as formerly, but its use with the Restorer is no longer required. The price will remain the same, Three Shillings. Sold by most Chemists, Perfumers, &c.

DEPOT, 266, HIGH HOLBORN, LONDON.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the

BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

Sold in Pots, at 1s. 6d. *and* 2s. 6d. *each.*

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.

KAYE'S WORSDELL'S PILLS.
THE BEST FAMILY MEDICINE.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR INDIGESTION.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR ASTHMA.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR COUGHS AND COLDS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR BILIOUS DISORDERS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR DISEASES OF THE SKIN.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

TOURISTS AND TRAVELLERS,

VISITORS TO THE SEASIDE, and others, exposed to the Scorching Rays of the Sun, and heated particles of Dust, will find

ROWLANDS' KALYDOR

A most refreshing preparation for the Complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity and healthful state of the Skin.

Freckles, Tans, Spots, Pimples, Flushes, and Discoloration, fly before its application, and give place to a healthy clearness and transparency of Complexion. Price 4s. 6d. and 8s. 6d. per bottle.

The heat of Summer also frequently communicates a dryness to the hair and a tendency to fall off, which may be completely obviated by the use of

ROWLANDS' MACASSAR OIL,

A delightfully fragrant and transparent preparation, and as an invigorator and beautifier of the Hair beyond all precedent.

ROWLANDS' ODONTO,

OR PEARL DENTIFRICE, a White Powder compounded of the choicest and most fragrant exotics. It bestows on the Teeth a Pearl-like Whiteness, frees them from Tartar, and imparts to the Gums a healthy firmness, and to the Breath a pleasing fragrance. Price 2s. 9d. per box.

Sold by Chemists and Perfumers.

*** ASK FOR "ROWLANDS'" ARTICLES.

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises*,

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS, ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style*, and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

All Advertisements should be forwarded [illegible] to the Advertising Manager, MR. THOMPSON, 294, City Road, E.C.

THE ART-JOURNAL ADVERTISER.

No. 350. LONDON: AUGUST, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

Artists are informed that Pictures can be received at any time, to REPLACE THOSE SOLD.

For terms and particulars apply to Mr. C. W. Wass, Superintendent of the Gallery.

BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 6 o'clock. Admission 1s. Catalogue, 6d.

HILL'S FINE ART GALLERY, CARVER AND GILDER, AND PICTURE FRAME MAKER.
The Newest Designs and Best Workmanship.
3, Leadenhall Street, Cornhill.
High Class Works of Art always on view.

ROYAL EXCHANGE FINE ARTS GALLERY, 24, Cornhill. Mr. Morby's collection of HIGH CLASS MODERN PICTURES, including works by

A. Maclise, R.A.,	T. Faed, A.R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	Late A. Solomon,
Elmore, R.A.,	Frost, A.R.A.,	P. Naasmyth,
T. Webster, R.A.,	F. Goodall, A.R.A.,	J. Linnell, Sen.,
E. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	W. Müller,
Dewick, R.A.,	J. Sant, A.R.A.,	E. Frere,
C. R. Ward, R.A.,	T. S. Cooper, A.R.A.,	G. Lance.

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.
THIRTY-SEVENTH MEETING.

To be held at DUNDEE, 4th September, 1867.

In connection with the Conversazioni it is proposed to have an EXHIBITION of Pictures, Scientific Instruments, Mechanical Models, Articles of Virtù, Geological and Natural History Specimens, and other objects of interest.

Persons desirous of exhibiting are requested to communicate with the Local Secretaries, 21, Reform Street, Dundee, as early as possible.

Dundee, May, 1867.

BRITISH WORKMEN'S VISIT TO THE PARIS EXHIBITION.

FOR the convenience of British Workmen a Hall of Meeting has been established in the outer circle of the British Section of the Exhibition Building, to which they are admitted free upon production of their Excursion or Weekly tickets, or of a Card, properly signed, of any Exhibitor, Manufacturer, Clergyman, and Municipal or other authority of the United Kingdom.

Information of all kinds, newspapers, &c., are provided in the Hall, and permissions to visit establishments and workshops can be obtained in the Hall at the Exhibition.

HENRY COLE,
Paris, 17th June, 1867. Executive Commissioner.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

NEW CHROMO-LITHOGRAPHS.

"CROSSING THE STREAM,"
after H. J. Boddington. Size 33 by 20½, price £2 12s. 6d.

"AMALFI,"
after T. M. Richardson. Size 22½ by 27, price £2 2s.

"COTTAGE IN THE WOOD,"
after F. R. Lee, R.A. Size 21½ by 24, price £1 11s. 6d.

"BRAUBACH, ON THE RHINE, AND CASTLE OF MARKSBURG,"
after T. L. Rowbotham. Size 23¾ by 9¾, price £1 1s.

"ISOLA PESCATORE, LAGO MAGGIORE,"
after T. L. Rowbotham. Size 23¾ by 8¾, price £1 1s.

"AT MACCAGNE, LAGO MAGGIORE,"
after T. L. Rowbotham. Size 24 by 9½, price £1 1s.

"GOTHIC RUINS, NORMANDY,"
after S. Prout. Size 11½ by 17½, price £1 1s.

PUBLISHED BY
GEORGE ROWNEY & CO.,
52, Rathbone Place, and 29, Oxford Street.

J. & G. NICHOLLS,
DESIGNERS & ENGRAVERS UPON WOOD,
ALDINE CHAMBERS, PATERNOSTER ROW.
Every description of Wood Engraving for Publishers, Authors, and Manufacturers.
*** For Specimens see "Art-Journal," "Leisure Hour," &c.

MR. CLAUDET,

PHOTOGRAPHER TO THE QUEEN,
107, REGENT STREET.

The new style of Photographic Portraits, which has caused so much sensation in the Artistic and Photographic World since the subject was brought before the British Association at Nottingham by Mr. CLAUDET, is practised daily at his Establishment in conjunction with the old process according to the taste of the sitter.

The inspection of the various specimens on view at Mr. CLAUDET'S Gallery, will enable every one to compare the two styles.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les célèbres*."

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

JOSHUA ROGERS'S
UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,
PATRONISED AND USED BY THE ROYAL FAMILY,
Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.

JOSHUA ROGERS'S
Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.

JOSHUA ROGERS'S
Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.

JOSHUA ROGERS'S
Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

LECHERTIER, BARBE & CO.'S
PATENT
PAPIER-MACHE LAY FIGURES
(D. T. LEE'S Patent),
Moulded on Nature, very Flexible, Light, and Firm.

Male or Female, Life-Size . .	£12 0 0
Young Girl	7 10 0
Child	3 10 0

LECHERTIER, BARBE, & CO.,
60, REGENT STREET, LONDON, W.

PRIZE MEDAL to MAW and Co.
INTERNATIONAL EXHIBITION, 1862.
IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

THE GRAPHOTYPING COMPANY LIMITED.
7, CARRICK STREET, GARDEN.

J. & R. M'CRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—

Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 32s. to 100s.—Clarets, 20s. to 150s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.

Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.

Samples on application.—Terms cash.

PARQUETS SOLIDAIRES.
HOWARD & SONS,
26 & 27, BERNERS STREET,
are prepared to supply machine-made solid Parquet Floors to any design.

"PRIZE MEDAL"
Atte ye GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 5/.
ILLUSTRATED PRICE LIST POST FREE.

THE LIVERPOOL AND LONDON AND GLOBE INSURANCE COMPANY.
OFFICES—
1, Dale Street, Liverpool;
20 & 21, Poultry; 7, Cornhill; and Charing Cross, London.

The Invested Funds now amount to . .	£3,254,334
The Fire Revenue to	£818,055
The Life do. to	£254,397

The moderate rates of premium, with a guaranteed fixed bonus for the Life Policies of this Company, and their value as special securities to third parties, render them particularly advantageous. Whole world leave is granted on reasonable terms, and claims are paid thirty days after admission.

JOHN ATKINS, Resident Secretary.

SALVIATI & COMPANY,
(LIMITED)
Of 431, OXFORD STREET, LONDON,
beg respectfully to inform their patrons and the public generally that they have removed to
30, ST. JAMES'S STREET

DR. SALVIATI'S
VENETIAN ENAMEL-MOSAICS
FOR
ART COLLECTIONS & MURAL DECORATIONS,
Ecclesiastic and Domestic.

VENETIAN GLASS FOR CABINET SPECIMENS,
And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

THE TOURIST'S TELESCOPE,
10s. 6d. (FOR SEA AND LAND,) 10s.
Covered in Leather, with Slings.
UNEQUALLED FOR POWER AND DEFINITION
HARVEY, REYNOLDS, & CO.,
10, BRIGGATE, LEEDS.

CHUBB'S
PATENT SAFES
AND
PATENT DETECTOR LOCKS.
Illustrated Price Lists gratis, and Post free.
CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

IMPORTANT.

OPTICAL AND PHOTOGRAPHIC WAREHOUSE,
22, RED LION SQUARE.

MR. J. SOLOMON,
Having received exclusive permission to copy the Engravings in the "Art-Journal" for Magic Lantern Slides, respectfully informs Photographers, Dealers, and others, that he can supply the Slides at very low prices, mounted or unmounted, coloured or plain, or in the prepared state for colouring, varnished or unvarnished.



RACE.
FIELD.
YACHT.
RIFLE.



BURROW'S
MALVERN LANDSCAPE GLASSES.
RACING JUDGES USE THEM.
RIFLEMEN AND DEERSTALKERS USE THEM.
*** See new Illustrated Catalogue and Testimonials, post free.
W. & J. BURROW, GREAT MALVERN.
Arnold, 72, Baker Street; Wales & McCulloch
56 Cheapside, and 22, Ludgate Hill.

NOSOTTI'S

LOOKING GLASSES. ENDLESS VARIETY.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.

HEDGES AND BUTLER

Recommend and GUARANTEE the following WINES:—

CAPITAL DINNER SHERRY	at 24s. and 30s. per dozen.
SUPERIOR GOLDEN SHERRY (soft, generous, high flavoured) ...	36s. ,,
CHOICE PALE, GOLDEN, and BROWN SHERRY ...	42s., 48s., and 54s. ,,
PORT, from first-class shippers	30s., 36s., ,, 42s. ,,
VERY CHOICE OLD PORT	48s., 60s., 72s., ,, 84s. ,,
PURE ST. JULIEN CLARET	18s., 20s., 24s., 30s., ,, 36s. ,,
SPARKLING CHAMPAGNE	36s., 42s., 48s., 60s., ,, 66s. ,,
FINE RED BURGUNDY	30s., 36s., 48s., 60s., ,, 84s. ,,
HOCK and MOSELLE	24s., 30s., 36s., 48s. to 120s. ,,

FINE OLD PALE BRANDY, 60s. and 72s. per dozen.

HEDGES AND BUTLER,

155, Regent Street, London, W., and 30, King's Road, Brighton.

(Originally established A.D. 1667.)

CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.

RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS, a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN, to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER, for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 9d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOOK OF PERFUMES (5th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

ANTONI FORRER,

ARTIST IN HAIR & JEWELLERY,

BY APPOINTMENT TO THE QUEEN,

REMOVED

FROM REGENT ST. AND FROM BAKER ST.

TO

2. HANOVER ST. HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.
No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

FOR SALE, 500 CHINESE GONGS.

PURE CHINESE TEA.—The Best Family Tea in England at 2s. 6d. per lb., in 1 lb. packets, 6 lb. tins, and 14 lb. boxes. At HEWETT'S large Chinese Warehouse, 32, King William Street, London Bridge, opposite the Monument, where can be seen the largest collection of Chinese and Japanese productions in the World. West End Branch, Baker Street Bazaar; 41, East Street, Brighton; and Hong Kong.

FRY'S Chocolate and Cocoa.

A SILVER MEDAL

has been awarded to

J. S. FRY and SONS,

at the

PARIS EXHIBITION.

Fry's Chocolate for Eating, in great variety.
Fry's celebrated Homœopathic Cocoa.

SACCHARATED WHEAT PHOSPHATES.

RECOMMENDED BY DR. TILBURY FOX.

A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,

ESPECIALLY IN BREAD AND MILK.

Sold in Bottles at 1s., 2s., and 3s. 6d. each.

NONE GENUINE WITHOUT TRADE MARK.

Prepared by T. MORSON & SON,

31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.

AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.

E. WOLFF & SON'S

SUPERIOR DRAWING & OFFICE PENCILS

OF EVERY DESCRIPTION.

Manufactured by IMPROVED STEAM MACHINERY.

PRIZE MEDALS AWARDED AT THE FOLLOWING EXHIBITIONS—PARIS, 1855. LONDON, 1862. DUBLIN 1865.

May be had of all the principal Stationers and Artists' Repositories.

E. WOLFF & SON,

(LATE OF 23, CHURCH STREET, SPITALFIELDS),

STEAM PENCIL WORKS, 55, GREAT QUEEN STREET, LINCOLN'S INN FIELDS,

LONDON, W.C.

OSLER'S GLASS CHANDELIERS,
WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;
STATUETTES,
In Parian;
VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

PRIZE MEDAL, PARIS EXHIBITION, 1867.

PEPSINE.

MORSON'S PEPSINE WINE,
MORSON'S PEPSINE LOZENGES,
MORSON'S PEPSINE GLOBULES,
Are perfectly palatable forms for administering this popular remedy for weak digestion.
MANUFACTURED BY
T. MORSON & SON,
31, 33, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.
In Bottles and Boxes from 2s.
PANCREATIC EMULSION in 4 and 8 oz. bottles.
PANCREATIZED COD LIVER OIL in ½ and 1 pints.
SACCHARATED WHEAT PHOSPHATES (introduced by Dr. Tilbury Fox, for Debility, &c.), in packets, 1s., 2s., and 3s. 6d.

DR. ROBERTS'S
CELEBRATED OINTMENT
CALLED THE
Poor Man's Friend,

Is confidently recommended to the Public as an unfailing remedy for wounds of every description; a certain cure for ulcerated sore legs (even if of twenty years' standing), cuts, burns, scalds, bruises, chilblains, scorbutic eruptions and pimples on the face, sore and inflamed eyes, sore heads, cancerous humours, &c.; and as a specific for those afflicting eruptions that sometimes follow vaccination.

Sold in Pots at 1s. 1½d., 2s. 9d., 11s., and 22s.

ALSO HIS
PILULÆ ANTISCROPHULÆ,

Confirmed by sixty years' experience to be one of the best alterative medicines ever compounded for purifying the blood, and assisting nature in all her operations; hence they are useful in scrofula, scorbutic complaints, glandular swellings, particularly those of the neck, &c. They are efficacious in rheumatism, and form a mild and superior family aperient, that may be taken at all times without confinement or change of diet.

Sold in boxes at 1s. 1½d., 2s. 9d., 4s. 6d., 11s., and 22s. each.

KEATING'S PERSIAN INSECT DESTROYING POWDER.



TRADE MARK

FLEAS, BUGS, COCKROACHES, BEETLES, Ants, Mosquitos, Moths, &c., are instantly destroyed by this Powder, which is quite harmless to animal life.
Sold in Packets 1s., Tins 2s. 6d. and 4s. 6d. each; or 1s. Packets, free by post, for 12 Postage Stamps, and 2s. 6d. on receipt of 34. Also in bottles 1s. 2d., and with Bellows 1s. 6d., and 3s. each, by THOMAS KEATING, Chemist, 79, ST. PAUL'S CHURCHYARD, LONDON, E.C.

PROTECTION FROM FIRE.
BRYANT & MAY'S PATENT
SPECIAL SAFETY MATCHES.

TRADE MARK


ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX

Sold by GROCERS, CHEMISTS, IRONMONGERS, CHANDLERS, STATIONERS &C. EVERYWHERE.

WHITECHAPEL ROAD, LONDON, E.

POMPEIAN PAPERHANGINGS

For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.

MANUFACTURER OF
POMPEIAN
PAPERHANGINGS.

ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1839.
CLASS XIX, PARIS EXHIBITION.

WHITE AND SOUND TEETH.

JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE, established by forty years' experience as the best preparation extant for cleaning, beautifying, and preserving the teeth and gums. Prepared solely by JEWSBURY AND BROWN, Chemists, Market Street, Manchester. Sold in Pots at 1s. 6d., or double size 2s. 6d. each, by the proprietors and by various agents throughout the United Kingdom, America, and the Colonies.

Post free for 7 stamps. A new work on the Teeth, entitled
PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

TWELVE OIL-COLOUR VIEWS
OF THE
GREAT INTERNATIONAL PARIS EXHIBITION OF 1867.

I. SIX BEAUTIFUL VIEWS OF THE INTERIOR OF THE EXHIBITION of 1867 . . . Price One Franc.

II. SIX BEAUTIFUL VIEWS OF THE GROUNDS AND BUILDINGS OF THE EXHIBITION OF 1867 . . Price One Franc.

N.B.—The above Series of Views have been published by special permission of the Commissioners of the Exhibition, through whom facilities have been given to Messrs. NELSON'S artist to select the most effective points of interest for illustration, and from photographs (of such points) taken expressly for this series; a set of views which have the two recommendations of being faithful representations of the Exhibition, and of being at a price within the reach of all, have been produced, and will form to thousands of persons for years to come an interesting souvenir of their visit to the Great International Exhibition of 1867.

T. NELSON and SONS' LIST OF PARIS VIEWS
FOR TOURISTS TO THE GREAT EXHIBITION OF 1867.

Beautifully printed in colours, from Original Sketches taken expressly for this Series. The set of 12 Views in an elegant wrapper, with descriptive letterpress, price 1s.; or 1 franc 25 cents.

LIST OF SUBJECTS CONTAINED IN SHILLING PACKET.—1. LA MADELEINE. 2. CORPS LEGISLATIF. 3. NOTRE DAME. 4. EGLISE ET DOME DES INVALIDES, INTERIEUR DES INVALIDES—TOMBEAU DE NAPOLEON I. 5. LA BOURSE. 6. JARDIN DU PALAIS ROYAL. 7. LE LOUVRE ET LES TUILERIES, VUE DU PONT NEUF. 8. PLACE CARROUSEL. 9. HOTEL DE VILLE. 10. PLACE DE LA CONCORDE. 11. RUE DE RIVOLI. 12. COLONNE DE JUILLET. ARC DE TRIOMPHE, COLONNE VENDOME.

The set of 12 Views, as above, with letterpress description of places in French or English, price 1s., or 1 franc 25 cents.

THOMAS NELSON & SONS, 29, Paternoster Row, London, and all Booksellers and Railway Stalls.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6D., 1s. 8D., 2s., TO 2s. 4D.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

CRISWICK & DOLMAN,

GLASS AND PICTURE FRAME MANUFACTURERS

AND

DECORATORS,

6, NEW COMPTON STREET, SOHO.

THE TRADE SUPPLIED IN EVERY DEPARTMENT.

PICTURES REMOVED, PACKED, CLEANED, RESTORED, AND WAREHOUSED.

Established 1818.

PAINTED, STAINED, AND ORNAMENTAL GLASS

FOR ECCLESIASTIC, MEMORIAL, OR DOMESTIC WINDOWS.

CLAUDET, HOUGHTON, & SON,

89, HIGH HOLBORN, LONDON.

DESIGNS AND ESTIMATES FURNISHED WHEN REQUIRED.

INVALIDS AND INFANTS.

NEAVE'S FARINACEOUS FOOD

Has for many years received the unqualified approval of Drs. LANKESTER, HASSALL, LETHEBY, URE, and other eminent Medical Men, as a highly nutritious and unmedicated diet for Invalids and Children. Sold in 1s. Canisters, by the leading Chemists and Grocers of the Kingdom. Wholesale by H. Turner & Co., Crosse and Blackwell, Barclay & Sons, W. Edwards, Sutton & Co., and T. Pollock, London; Thompson and Capper, Liverpool; Turner & Co., Manchester.

NEAVE & CO., MANUFACTURERS, FORDINGBRIDGE.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the

BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

Sold in Pots, at 1s. 6d. and 2s. 6d. each.

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.

KAYE'S WORSDELL'S PILLS.
THE BEST FAMILY MEDICINE.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR INDIGESTION.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR ASTHMA.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR COUGHS AND COLDS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR BILIOUS DISORDERS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR DISEASES OF THE SKIN.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

TOURISTS AND TRAVELLERS,

VISITORS TO THE SEASIDE, and others, exposed to the Scorching Rays of the Sun, and heated particles of Dust, will find

ROWLANDS' KALYDOR

A most refreshing preparation for the Complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity and healthful state of the Skin.

Freckles, Tans, Spots, Pimples, Flushes, and Discoloration, fly before its application, and give place to a healthy clearness and transparency of Complexion. Price 4s. 6d. and 8s. 6d. per bottle.

The heat of Summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of

ROWLANDS' MACASSAR OIL,

A delightfully fragrant and transparent preparation, and as an invigorator and beautifier of the Hair beyond all precedent.

ROWLANDS' ODONTO,

OR PEARL DENTIFRICE, a White Powder compounded of the choicest and most fragrant exotics. It bestows on the Teeth a Pearl-like Whiteness, frees them from Tartar, and imparts to the Gums a healthy firmness, and to the Breath a pleasing fragrance. Price 2s. 9d. per box.

Sold by Chemists and Perfumers.

*** ASK FOR "ROWLANDS'" ARTICLES.

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises,*

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS, ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style,* and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

LONDON CARPET WAREHOUSE.

WAUGH AND SON,

184, GOODGE STREET, W., and 65 & 66, TOTTENHAM COURT ROAD.

BRITISH AND FOREIGN CARPETS

OF EVERY DESCRIPTION.

CURTAINS AND PORTIERES, ETC.

OF THE NEWEST FABRICS AND DESIGN.



JACKSON'S BENZINE RECT:

Is most efficient for removing Grease, Oil, Paint, Varnish, &c., from all Fabrics. It is perfectly harmless to the most delicate Colour or Texture. A given quantity will cleanse a larger measure of material than any other article. Papers, Parchments, Leather and Kid Gloves it cleans with equal success. It may also be freely used to wash Gilding and other surfaces to which water may not be applied.

In Bottles at 6d. and 1s. each.

By the Principal Chemists and Artists' Colourmen.

WHOLESALE BY REEVES & SONS, 113, CHEAPSIDE.

OLDRIDGE'S BALM OF COLUMBIA

Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.

Price 3s. 6d., 6s., and 11s.

C. & A. OLDRIDGE,

22, WELLINGTON STREET, STRAND, W.C.,

And all Chemists and Perfumers.

FOR CHILDREN IT IS INVALUABLE.

IRISH POPLIN MANUFACTURERS.

WILLIAM FRY AND CO.,

31, WESTMORELAND STREET, DUBLIN,

IRISH POPLIN MANUFACTURERS

TO

HER MOST GRACIOUS MAJESTY THE QUEEN, H.R.H. THE PRINCESS OF WALES, AND H.M. THE QUEEN OF DENMARK,

Beg to state they forward (post free) Patterns of all the Poplins for which they received

The First Prize Medal at the Paris Exhibition.

P.S.—Poplins Delivered, Carriage Paid, in any Part of the United Kingdom.

NORWICH SHAWL WAREHOUSE.

J. W. CALEY,

SHAWLMAN AND SILK MERCER,

BY SPECIAL APPOINTMENT,

TO HER MAJESTY THE QUEEN, H.R.H. THE PRINCESS OF WALES, AND H.R.H. THE PRINCESS CHRISTIAN,

Is exhibiting a full assortment of NORWICH SHAWLS and NORWICH POPLINS, including the patterns now displayed in the Paris Exhibition, and the most recent productions for the approaching Autumn.

15 & 16, LONDON STREET, NORWICH.

SUPERIOR FURNITURE,

BEDSTEADS, BEDDING, CARPETS, AND CURTAINS.



T. H. FILMER and SON beg respectfully to call attention to their Old-established Manufactory and Warerooms, containing the LARGEST STOCK IN THE KINGDOM of the Quality and Design which, for the last Thirty Years, has gained for them such extensive patronage, the prices being the same as frequently charged for inferior goods.

FILMER'S SUPERIOR EASY CHAIRS AND SOFAS, of the best quality, made to shape on approval.

FILMER'S CIRCULAR EXTENDING DINING TABLES, opening to any size by a single movement.

T. H. FILMER and SON.

MANUFACTORY:

31, 32, and 28, BERNERS STREET, OXFORD STREET,

and 34 & 35, CHARLES STREET, LONDON, W.

AN ILLUSTRATED PRICED CATALOGUE SENT POST FREE.

HEAL AND SON'S ILLUSTRATED CATALOGUE,

CONTAINING

THREE HUNDRED ILLUSTRATIONS, WITH PRICES ATTACHED,

OF

BEDSTEADS AND BED-ROOM FURNITURE,

TOGETHER WITH PRICED LIST OF BEDDING,

SENT FREE BY POST ON APPLICATION TO

HEAL AND SON,

196, 197, 198, TOTTENHAM COURT ROAD, LONDON, W.

ROYAL PAPIER MACHE AND JAPAN WORKS

JOHN BETTRIDGE & CO.,

(LATE JENNENS AND BETTRIDGE,)

PAPIER MACHE MANUFACTURERS AND JAPANNERS,

19, 20, & 21, BARR STREET, ST. GEORGE'S, BIRMINGHAM,
And 97, CHEAPSIDE, LONDON.

Vide PARIS EXHIBITION, Class XIV.—Papier Mâché Pianoforte, Chairs, Tables, Desks, Inkstands, Caddies, &c., with Tea Trays of Papier Mâché and Iron.

GLASS SHADES



AQUARIA AND FERN CASES,

WINDOW GLASS,

GLASS AND OTHER MATERIALS FOR PHOTOGRAPHIC PURPOSES,

WHOLESALE AND RETAIL.

CLAUDET, HOUGHTON, & SON,

89, HIGH HOLBORN, LONDON.

LISTS OF THE PRICES, OR ESTIMATES, SENT FREE ON APPLICATION.

DINNEFORD'S FLUID MAGNESIA.

The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

HORNIMAN'S TEA

EIGHT-PENCE CHEAPER.

3s. 4d. Tea Reduced to 2s. 8d., & 4s. 4d. Tea Reduced to 3s. 8d.

Sold only in PACKETS by AGENTS, Chemists, &c

JANUS CORD, an inexpensive and remarkably good texture for Mourning wear. Janus cord is cut from the piece in any required length. Dresses of the same material are also kept made up, trimmed with Crape for every degree of Mourning, at about 2½ guineas the dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

JANUS CORD.—Ladies who at this season of the year choose to wear Black Dresses will find Janus Cord at about Two Guineas the Dress one of the most economical and best fabrics manufactured for a lady's dress.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

DEEP MOURNING.—Messrs. JAY beg to invite special attention to the DEEP MOURNING DEPARTMENT of their Establishment, consisting of every article suitable for First and Family Mourning, either made up and ready for immediate wear, or materials from the piece cut by the yard, according to the wishes of the purchasers.

Silks, Crapes, &c., of the very best, most serviceable, and enduring qualities.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

EVENING DRESSES, Black Net and Tulle.—Messrs. JAY have had specially prepared for this season a variety of BLACK EVENING DRESSES, which they can confidently recommend, both for their correctness of fashion and economy in price.

JAY'S,
THE LONDON GENERAL MOURNING WAREHOUSE,
247, 249, and 251, Regent-street.

BRITISH COLLEGE OF HEALTH, Euston Road, London. Forty years' use of these Medicines (MORISON'S VEGETABLE UNIVERSAL MEDICINES) by the public has proved their efficacy and virtues, and the truth of Mr. Morison's system as to the cure of diseases. Being composed only of vegetable matter or medicinal herbs, they are found by experience to be harmless to the most tender age, or the weakest frame, under every stage of human suffering; the most pleasant and benign in their operation ever offered to the world; and at the same time the most certain in searching out the root of any complaint, however deep, and of performing a cure, if within the reach of human means. The medicines consist of three sorts, tending to the same purpose—that is, to cleanse and purify the blood and fluids. They are named No. 1 Morison's Pills; No. 2 Morison's Pills. In boxes at 7½d., 1s. 1½d., 2s. 9d., and 4s. 6d.; family packets, 11s. each; also the Vegetable Aperient Powders, 1s. 1½d. per box. Morison's Vegetable Universal Medicines are sold by the Hygeian Agents, and all Medicine Vendors. Beware of Vaccination, which is a direct poisoner of the blood, and therefore the cause of all kinds of disease.

PRIZE MEDAL



AWARDED 1862.

TO H.R.H. THE PRINCE OF WALES.

FOR GENERAL



EXCELLENCE.

ALLEN'S PORTMANTEAUS

TRUNKS, DRESSING CASES, BAGS, DESPATCH BOXES, &c.

Illustrated Catalogues of 500 other Articles, for Home or Continental Travelling, post free.



ALLEN'S PATENT BAG.



ALLEN'S PATENT QUADRUPLE PORTMANTEAU.



DESPATCH-BOX DESK.



DRESSING BAG.



LADY'S WARDROBE PORTMANTEAU.

J. W. ALLEN, MANUFACTURER & PATENTEE, 37, WEST STRAND, LONDON.

Also Allen's Illustrated Catalogue of Officers' Portable Bedsteads, Drawers, Chairs, Canteens, and every Requisite for the Barrack-room, Camp, and Field, post free.

LAURIE AND MARNER

Beg to inform the Nobility and Gentry they have constantly on hand a NUMEROUS ASSORTMENT of

SECOND-HAND CARRIAGES,

NEARLY EQUAL TO NEW.

313, OXFORD STREET.





LONDON 1851 PARIS 1855

WILLIAM TONKS AND SONS,

BRASSFOUNDERS,

AND MANUFACTURERS OF MEDIÆVAL & ORNAMENTED METAL WORK,

Tubing, Cornice poles, Altar, Staircase, and Gallery railings, Mouldings, Guards, Screens, Ventilators, Shop fittings, Door, Sash and Casement furniture, Espagnolette bolts, Picture, Pulley, Curtain and Stair rods, Improved pressed stop, and every other variety of hinges, Swing door centres, Bell furniture, Sconces, Patent vitrified bowl castors, and Brass fittings of every description.



☞ W. T. & S. beg to direct attention to their **PATENT WEDGE CASEMENT STAY**; the simplicity of its construction allows the arm to be made of wrought iron covered with brass, or of wrought iron alone, thus affording strength sufficient to resist strains under which stays of the ordinary make so frequently bend or break; the fastening based on the principle of the wedge is simple and secure.

☞ SAMPLES MAY BE SEEN AT THE SOUTH KENSINGTON MUSEUM AND THE CRYSTAL PALACE, SYDENHAM.

BRASS FOUNDRY & TUBE WORKS,

MOSELEY STREET, BIRMINGHAM.

BROWN & POLSON'S

B P TRADE MARK

PATENT CORN FLOUR

THE BEST QUALITY at 8d.

IS SUPPLIED BY

MOST RESPECTABLE GROCERS.

To obtain Extra Profit by the Sale, Counterfeit Cheap Kinds are sometimes substituted.

Pin Makers to Her Most Gracious Majesty Queen Victoria.

D. F. TAYLER & Co's PATENT TOILET PINS,

LONDON & BIRMINGHAM.

SOLD BY ALL DRAPERS & HABERDASHERS.

A REAL BLESSING TO MOTHERS.



The Teething of Infants forms one of the chief anxieties of mothers, but

MRS. JOHNSON'S AMERICAN SOOTHING SYRUP,

free from any Narcotic, affords immediate relief to the Gums prevents Convulsions, and during 40 years has attained a world-wide reputation.

Mothers should see Mrs. JOHNSON'S Name on each Bottle; also that of BARCLAY & SON, 95, Farringdon Street.

Sold by all Chemists, with full Instructions, at 2s. 9d. a Bottle.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

BREAD

PUDDINGS & PASTRY.

Makes delicious Hot Tea Cakes in a few minutes.

REGISTERED LABEL TO PREVENT FRAUDULENT IMITATIONS

GEORGE BORWICK'S

PUDDINGS WITHOUT EGGS — BREAD WITHOUT YEAST — PASTRY WITH LESS BUTTER

BAKING POWDER

NONE GENUINE UNLESS SIGNED George Borwick

Makes Bread & Norfolk Dumplings better than Yeast.

BORWICK'S

FURNITURE CREAM

Cleanses and gives the most

BRILLIANT AND DURABLE POLISH

to all

ARTICLES OF FURNITURE,

with very little labour.

Sold in Bottles, 6d. and 1s. each, NEARLY TWICE THE USUAL SIZE.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from Mirtare with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.

Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, Near Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without advance. CHARLES HINDLEY & SONS. Established 1817.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

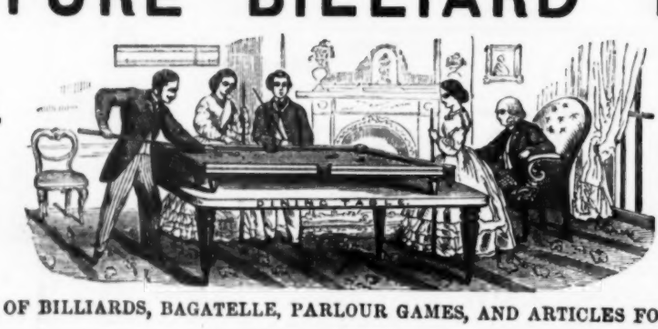
GODFREY'S
EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

MINIATURE BILLIARD TABLES.

With
BALLS, CUES, MACE,
RULES, CHALKS, ETC,
Complete,
FROM £7 0 0.



All with Slate Bed,
India-rubber Cushions, Adjusting Legs,
and on the most
Approved Models of Full-sized Tables.

ILLUSTRATED CATALOGUES OF BILLIARDS, BAGATELLE, PARLOUR GAMES, AND ARTICLES FOR PRESENTATION, POST FREE.

ASSER AND SHERWIN, 81, STRAND, W.C., & 69, OXFORD STREET, W., LONDON.

All Advertisements should be sent to the Advertising Manager, MR. THOMPSON, 294, City Road, E.C.

THE ART-JOURNAL ADVERTISER.

No. 351. LONDON: SEPTEMBER, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

ARTISTS are informed that Pictures can be received at any time, TO REPLACE THOSE SOLD.

For terms and particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

TO ARTISTS.—THE COUNCIL of the ART-UNION of LONDON offer a premium of TWO HUNDRED GUINEAS for a series of not less than 20 partially shaded drawings (size 12 in. by 8 in.) illustrating some poetical or historical work of a British Author, or events in British history, the selection being left to the discretion of the Artist. The Council propose to add a further sum of One Hundred Guineas if a work of very high character be submitted; at the same time they reserve the right of withholding any premium in the event of not receiving any work of adequate merit.

TEN finished drawings only need be sent in by each artist, at first, accompanied by rough sketches of the subjects which he proposes to treat in the same style to complete his series. Each set, with a sealed letter containing the artist's name and address, and bearing some mark of reference to the drawings, is to be sent to the office, 444, West Strand, before 5 o'clock on the 1st of March, 1868.

The series that may be selected for the premium is to be the absolute property of the Art-Union, with copyright. One Hundred Guineas will be paid when the award is made, and the balance on completion of the series to the satisfaction of the Council, within six months of the date of the first award.

GEORGE GODWIN. } Honorary
LEWIS POCOCK. } Secretaries.

BELFAST ANNUAL EXHIBITION OF PAINTINGS (Oil and Water-Colour)—SECOND SEASON.—This Exhibition, which was so successful last year, will be OPEN for the season early in October. Artists intending to exhibit will please communicate at once with the undersigned, who will forward full particulars.

13, Donegal Place, Belfast. MARCUS WARD & CO.,
August 1st, 1867. Hon. Agents.

GRAND COLLECTION of MODERN WORKS of ART by the most celebrated Continental Artists. It includes "THE ODALISQUE," by the late Ingres, and is one of the artist's most successful efforts; "A SAINT MONDAY," by that very clever artist Leon Bailly; also "Loading a Fish Waggon on the Coast of France," by the well known Alexandre Dubuisson. Some very choice landscapes, &c.

INTERNATIONAL SOCIETY of FINE ARTS (Limited), 2, Old Bond Street, W. Open daily 10 to 6. Admission 1s.

The Works are all for Sale. Catalogues free.

BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 6 o'clock. Admission 1s. Catalogue. 6d.

HILL'S FINE ART GALLERY,
CARVER AND GILDER,
AND PICTURE FRAME MAKER.
The Newest Designs and Best Workmanship.
3, LEADENHALL STREET, CORNHILL.
High Class Works of Art always on view.

MR. MORBY'S COLLECTION OF HIGH CLASS MODERN PICTURES, including works by

W. P. Frith, R.A.,	T. Faed, R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	P. Nasmyth,
J. C. Hook, R.A.,	Erskine Nicol, A.R.A.,	J. Linnell, Sen.,
J. Phillip, R.A.,	F. Goodall, A.R.A.,	W. Müller,
P. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	E. Frere,
T. Creswick, R.A.,	J. Sant, A.R.A.,	Peter Graham.
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	Orchardson.

ROYAL EXCHANGE FINE ARTS GALLERY,
24, CORNHILL.

PICTURE GALLERY, 4, PARVIS ST. GUDULE (immediately fronting the Cathedral), 23, RUE DES CROISADES, Brussels. P. L. EVERARD, Proprietor.—In this Establishment will always be found the best and most extensive collection of Pictures in Belgium. All the newest pictures procured direct from the easels of the first masters. Prices moderate, and every picture guaranteed. The Proprietor can refer to purchasers of pictures from his establishment residing in England, Ireland, Scotland, and America. Intending purchasers will find it to their advantage to visit the Gallery. English spoken. The trade and dealers supplied.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

J. & G. NICHOLLS,
DESIGNERS & ENGRAVERS UPON WOOD,
ALDINE CHAMBERS, PATERNOSTER ROW.
Every description of Wood Engraving for Publishers, Authors, and Manufacturers.

*** For Specimens see "Art-Journal," "Leisure Hour," &c.

MR. CLAUDET,

PHOTOGRAPHER TO THE QUEEN,
107, REGENT STREET.

The new style of Photographic Portraits, which has caused so much sensation in the Artistic and Photographic World since the subject was brought before the British Association at Nottingham by Mr. CLAUDET, is practised daily at his Establishment in conjunction with the old process according to the taste of the sitter.

The inspection of the various specimens on view at Mr. CLAUDET'S Gallery, will enable every one to compare the two styles.

MONOGRAMS and CIPHERS. Designed by H. RENOIR, Heraldic Artist. Complete Collection. Alphabetically arranged. Just published in 4to., price 42s.

The work contains 800 Monograms, representing the whole Alphabet of double letters, with many of three letters and names, each Monogram being in *several choice designs*.

Edinburgh: THOMAS C. JACK. London: SIMPKIN & Co.

NEW CHROMO-LITHOGRAPHS.

"CROSSING THE STREAM,"
after H. J. BODDINGTON. Size 33 by 20½, price £2 12s. 6d.
"AMALFI,"
after T. M. RICHARDSON. Size 22½ by 27, price £2 2s.
"COTTAGE IN THE WOOD,"
after F. R. LEE, R.A. Size 21½ by 24, price £1 11s. 6d.
"BRAUBACH, ON THE RHINE, AND CASTLE OF MARKSBURG,"
after T. L. ROWBOTHAM. Size 23¾ by 9¾, price £1 1s.
"ISOLA PESCATORE, LAGO MAGGIORE,"
after T. L. ROWBOTHAM. Size 23¾ by 9¾, price £1 1s.
"AT MACCAGNE, LAGO MAGGIORE."
after T. L. ROWBOTHAM. Size 24 by 9½, price £1 1s.
"GOTHIC RUINS, NORMANDY."
after S. PROUT. Size 11½ by 17½, price £1 1s.

PUBLISHED BY
GEORGE ROWNEY & CO.,
52, Rathbone Place, and 29, Oxford Street.

JOSHUA ROGERS'S
UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,

PATRONISED AND USED BY THE ROYAL FAMILY, Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.

JOSHUA ROGERS'S
Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.

JOSHUA ROGERS'S
Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.

JOSHUA ROGERS'S
Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

LECHERTIER, BARBE, & CO.'S
PATENT
PAPIER-MACHE LAY FIGURES
(D. T. LEE'S PATENT),
Moulded on Nature, very Flexible, Light, and Firm.

MALE OR FEMALE, LIFE-SIZE . .	£12 0 0
YOUNG GIRL	7 10 0
CHILD	3 10 0

LECHERTIER, BARBE, & CO.,
60, REGENT STREET, LONDON, W.

PRIZE MEDAL to MAW and Co.
INTERNATIONAL EXHIBITION, 1862.

IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

J. & R. M'CRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—

Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 30s. to 100s.—Clarets, 20s. to 150s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.

Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.

Samples on application.—Terms cash.

"PRIZE MEDAL"
Atte of GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 8/.
ILLUSTRATED PRICE LIST POST FREE.

THE LIVERPOOL AND LONDON
AND GLOBE INSURANCE COMPANY.

OFFICES—1, Dale Street, Liverpool; 7, Cornhill; and Charing Cross, London.

The Invested Funds now amount to £3,254,334; the Fire Revenue to £818,055; and that of the Life to £254,397. The moderate rates of premium, with a guaranteed fixed bonus for the Life Policies of this Company, and their value as SPECIAL SECURITIES to third parties, render them particularly advantageous. Whole world leave is granted on reasonable terms, and claims are paid thirty days after admission.

JOHN ATKINS, Resident Secretary.

BURNET ON PAINTING.

IN QUARTO, £4 10s.
A TREATISE ON PAINTING.
IN FOUR PARTS.
Illustrated by 130 Etchings from celebrated Pictures.
By JOHN BURNET, F.R.S.
The Parts may be had separately.

1. ON THE EDUCATION OF THE EYE . Second Ed., 25s.
2. ON COMPOSITION . . . . . Seventh Edition, 15s.
3. ON LIGHT AND SHADE . . . . . Sixth Edition, 15s.
4. ON COLOUR . . . . . Fifth Edition, 31s. 6d.

In royal 4to., with proof impressions on India Paper, and Portrait of the Author. Price £8 8s., half morocco, gilt tops.

"Mr. Burnet writes as an artist on the practice of his art; his illustrations are an admirable *essay* in themselves."—*Athenæum.*

J. & J. LEIGHTON, 40, Brewer Street, Golden Square, W.

SALVIATI & COMPANY,

(LIMITED)
Of 431, OXFORD STREET, LONDON,
beg respectfully to inform their patrons and the public generally that they have removed to

30, ST. JAMES'S STREET.

DR. SALVIATI'S
VENETIAN ENAMEL-MOSAICS
FOR
ART COLLECTIONS & MURAL DECORATIONS,
ECCLESIASTIC AND DOMESTIC.

VENETIAN GLASS FOR CABINET SPECIMENS,
And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.



IMPORTANT.

OPTICAL AND PHOTOGRAPHIC WAREHOUSE,
22, RED LION SQUARE.

MR. J. SOLOMON,

Having received exclusive permission to copy the Engravings in the "ART-JOURNAL" for Magic Lantern Slides, respectfully informs Photographers, Dealers, and others, that he can supply the Slides at very low prices, mounted or unmounted, coloured or plain, or in the prepared state for colouring, varnished or unvarnished.

THE TOURIST'S TELESCOPE,
10s. 6d. (FOR SEA AND LAND.) 10s. 6d.
Covered in Leather, with Slings.
UNEQUALLED FOR POWER AND DEFINITION.
HARVEY, REYNOLDS, & CO.,
10, BRIGGATE, LEEDS.

CHUBB'S
PATENT SAFES
AND
PATENT DETECTOR LOCKS.
Illustrated Price Lists gratis, and Post free.
CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

NOSOTTI'S

LOOKING GLASSES. ENDLESS VARIETY.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.

HEDGES AND BUTLER

Recommend and GUARANTEE the following WINES:—

CAPITAL DINNER SHERRY	at 24s and 30s. per dozen.
SUPERIOR GOLDEN SHERRY (soft, generous, high flavoured) ...	36s. ,,
CHOICE PALE, GOLDEN, and BROWN SHERRY ...	42s., 48s., and 54s. ,,
PORT, from first-class shippers	30s., 36s., ,, 42s. ,,
VERY CHOICE OLD PORT	48s., 60s., 72s., ,, 84s. ,,
PURE ST. JULIEN CLARET	18s., 20s., 24s., 30s., ,, 36s. ,,
SPARKLING CHAMPAGNE	36s., 42s., 48s., 60s., ,, 66s. ,,
FINE RED BURGUNDY	30s., 36s., 48s., 60s., ,, 84s. ,,
HOCK and MOSELLE	24s., 30s., 36s., 48s. to 120s.

FINE OLD PALE BRANDY, 60s. and 72s. per dozen.

HEDGES AND BUTLER,

155, Regent Street, London, W., and 30, King's Road, Brighton.

(Originally established A.D. 1667.)

CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.

RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS, a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN, to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 9d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOUK OF PERFUMES (5th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

By Appointment to the Royal Family.



SANGSTERS' PARASOLS & SUN SHADES.

W. & J. S. beg respectfully to call the attention of the Public to their extensive assortment of PARASOLS for this Season, comprising several Novel and Elegant Styles in

SATIN, EMBROIDERED AND PLAIN SILKS, LACE, &c.

BRIDAL PARASOLS adapted for PRESENTS at 140, REGENT STREET.

140, REGENT STREET, 94, FLEET STREET, | 10, ROYAL EXCHANGE, 75, CHEAPSIDE.

PARASOLS FOR MOURNING IN GREAT VARIETY.



UMBRELLAS.

Ladies and Gentlemen's Umbrellas (for which W. & J. S. have been awarded FOUR PRIZE MEDALS), on FOX'S PARAGON FRAMES, from 10s. 6d. each.

GODDARD'S NON-MERCURIAL PLATE POWDER

THIS Powder has now obtained a reputation throughout the United Kingdom and the Colonies altogether unequalled by any article ever introduced for cleaning Plate. See the Recommendations of more than 500 Leading Firms which accompany each genuine box. Sold by all Chemists and the principal Ironmongers and Silversmiths, in Boxes, 1s., 2s. 6d., and 4s. 6d. each, and by the Inventor, 16, Gallowtree Gate, Leicester. Wholesale by the leading Factors and Patent Medicine Houses.

ANTONI FORRER,

ARTIST IN HAIR & JEWELLERY.

BY APPOINTMENT TO THE QUEEN,

REMOVED

FROM REGENT ST. AND FROM BAKER ST.

TO

2. HANOVER ST. HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les celebres*."

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.

No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

FOR SALE, 500 CHINESE GONGS.

PURE CHINESE TEA.—The Best Family Tea in England at 2s. 6d. per lb., in 1 lb. packets, 6 lb. tins, and 14 lb. boxes. At HEWETT'S large Chinese Warehouse, 32, King William Street, London Bridge, opposite the Monument, where can be seen the largest collection of Chinese and Japanese productions in the World. West End Branch, Baker Street Bazaar; 41, East Street, Brighton; and Hong Kong.

FLOUR (ESSEX), WARRANTED FREE FROM ADULTERATION, to any part of London (not less than 14 lbs.), carriage free. Whites, for Pastry; Households, recommended for Bread-making; Seconds; Wheat Meal, for Brown Bread; Best fine and coarse Scotch Oatmeal, Lentil, Maize, and Buckwheat Flours. Address, HORSNAIL and CATCHPOOL, Bullford Steam Mills, Witham, Essex; or 355, Goswell Road, City Road, E.C. Directions for Bread-making gratis. Terms cash. German Yeast. A half-sack (140 lbs.) carriage free to any railway-station within 200 miles. Circular of Prices by Post.

SACCHARATED WHEAT PHOSPHATES.

RECOMMENDED BY DR. TILBURY FOX.

A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,

ESPECIALLY IN BREAD AND MILK.

Sold in Bottles at 1s., 2s., and 3s. 6d. each.

NONE GENUINE WITHOUT TRADE MARK.

Prepared by T. MORSON & SON,

31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.

AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.

HEALTHY CHILDHOOD

PROMOTES ROBUST MANHOOD.

Important to Mothers & Invalids.

NEAVE'S

FARINACEOUS FOOD,

FOR INFANTS & INVALIDS.

Is rapidly becoming the most popular diet, from its being palatable, most nutritious, pure, and unmedicated. On it infants thrive remarkably and usually prefer it to other kinds of diet.

"NEAVE'S" FOOD

Is highly approved and recommended by medical practitioners, including the eminent London Drs. Lankester, Hassall, Letheby, and Ure.

Sold in 1s. tins respectable Chemists and Grocers.

NEAVE and Co., Manufacturers,

FORDINGBRIDGE, SALISBURY.

OSLER'S GLASS CHANDELIERS,
WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;
STATUETTES,
In Parian;
VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

PRIZE MEDAL, PARIS EXHIBITION, 1867.

PEPSINE.

MORSON'S PEPSINE WINE,
MORSON'S PEPSINE LOZENGES,
MORSON'S PEPSINE GLOBULES,
Are perfectly palatable forms for administering this popular remedy for weak digestion.
MANUFACTURED BY
T. MORSON & SON,
31, 33, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.
In Bottles and Boxes from 2s.
PANCREATIC EMULSION in 4 and 8 oz. bottles.
PANCREATIZED COD LIVER OIL in ½ and 1 pints.
SACCHARATED WHEAT PHOSPHATES (introduced by Dr. Tilbury Fox, for Debility, &c.), in packets, 1s., 2s., and 3s. 6d.

BROWN & POLSON'S
B P TRADE MARK
PATENT CORN FLOUR
THE BEST QUALITY at 8d.
IS SUPPLIED BY
MOST RESPECTABLE GROCERS.

To obtain Extra Profit by the Sale, Counterfeit Cheap Kinds are sometimes substituted.

KEATING'S PERSIAN INSECT DESTROYING POWDER.
KEATING'S POWDER CHURCHYARD TRADE MARK
FLEAS, BUGS, COCKROACHES, BEETLES, Ants, Mosquitos, Moths, &c., are instantly destroyed by this Powder, which is quite harmless to animal life.
Sold in Packets 1s., Tins 2s. 6d. and 4s. 6d. each; or 1s. Packets, free by post, for 12 Postage Stamps, and 2s. 6d. on receipt of 36. Also in bottles 1s. 2d., and with Bellows 1s. 6d., and 3s. each, by THOMAS KEATING, Chemist, 79, ST. PAUL'S CHURCHYARD, LONDON, E.C.

PROTECTION FROM FIRE.
BRYANT & MAY'S
PATENT
SPECIAL SAFETY MATCHES.
TRADE MARK SECURITY
ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX
Sold by GROCERS, CHEMISTS, IRONMONGERS, CHANDLERS, STATIONERS &C. EVERYWHERE.
WHITECHAPEL ROAD, LONDON, E.

POMPEIAN PAPERHANGINGS
For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.
MANUFACTURER OF
POMPEIAN
PAPERHANGINGS.
ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1839.
CLASS XIX, PARIS EXHIBITION.

Pin Makers to Her Most Gracious Majesty Queen Victoria.
D. F. TAYLER & Co's PATENT TOILET PINS,
LONDON & BIRMINGHAM.
SOLD BY ALL DRAPERS & HABERDASHERS.

TWELVE OIL-COLOUR VIEWS
OF THE
GREAT INTERNATIONAL PARIS EXHIBITION OF 1867.

I. SIX BEAUTIFUL VIEWS OF THE INTERIOR OF THE EXHIBITION of 1867 . . . Price One Franc.

II. SIX BEAUTIFUL VIEWS OF THE GROUNDS AND BUILDINGS OF THE EXHIBITION OF 1867 . . Price One Franc.

N.B.—The above Series of Views have been published by special permission of the Commissioners of the Exhibition, through whom facilities have been given to Messrs. NELSON'S artist to select the most effective points of interest for illustration, and from photographs (of such points) taken expressly for this series; a set of views which have the two recommendations of being faithful representations of the Exhibition, and of being at a price within the reach of all, have been produced, and will form to thousands of persons for years to come an interesting souvenir of their visit to the Great International Exhibition of 1867.

T. NELSON and SONS' LIST OF PARIS VIEWS
FOR TOURISTS TO THE GREAT EXHIBITION OF 1867.

Beautifully printed in colours, from Original Sketches taken expressly for this Series. The set of 12 Views in an elegant wrapper, with descriptive letterpress, price 1s.; or 1 franc 25 cents.

LIST OF SUBJECTS CONTAINED IN SHILLING PACKET.—1. LA MADELEINE. 2. CORPS LEGISLATIF. 3. NOTRE DAME. 4. EGLISE ET DOME DES INVALIDES, ET INTERIEUR DES INVALIDES—TOMBEAU DE NAPOLEON I. 5. LA BOURSE. 6. JARDIN DU PALAIS ROYAL. 7. LE LOUVRE ET LES TUILERIES, VUS DU PONT NEUF. 8. PLACE CARROUSEL. 9. HOTEL DE VILLE. 10. PLACE DE LA CONCORDE. 11. RUE DE RIVOLI. 12. COLONNE DE JUILLET. ARC DE TRIOMPHE, COLONNE VENDOME.

The set of 12 Views, as above, with letterpress description of places in French or English, price 1s., or 1 franc 25 cents.

THOMAS NELSON & SONS, 29, Paternoster Row, London, and all Booksellers and Railway Stalls.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6d., 1s. 8d., 2s., TO 2s. 4d.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

IRISH POPLIN MANUFACTURERS.



WILLIAM FRY AND CO.,

31, WESTMORELAND STREET, DUBLIN,

IRISH POPLIN MANUFACTURERS

TO

HER MOST GRACIOUS MAJESTY THE QUEEN, H.R.H. THE PRINCESS OF WALES, AND H.M. THE QUEEN OF DENMARK,

Beg to state they forward (post free) Patterns of all the Poplins for which they received

First Prize Medal at the Paris Exhibition.

P.S.—Poplins Delivered, Carriage Paid, in any Part of the United Kingdom.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the

BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

Sold in Pots, at 1s. 6d. and 2s. 6d. each.

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.

KAYE'S WORSDELL'S PILLS.
THE BEST FAMILY MEDICINE.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR INDIGESTION.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR ASTHMA.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR COUGHS AND COLDS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR BILIOUS DISORDERS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR DISEASES OF THE SKIN.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

TOURISTS AND TRAVELLERS,

VISITORS TO THE SEASIDE, and others, exposed to the Scorching Rays of the Sun, and heated particles of Dust, will find

ROWLANDS' KALYDOR

A most refreshing preparation for the Complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritability, and immediately affording the pleasing sensation attending restored elasticity and healthful state of the Skin.

Freckles, Tans, Spots, Pimples, Flushes, and Discoloration, fly before its application, and give place to a healthy clearness and transparency of Complexion. Price 4s. 6d. and 8s. 6d. per bottle.

The heat of Summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of

ROWLANDS' MACASSAR OIL,

A delightfully fragrant and transparent preparation, and as an invigorator and beautifier of the Hair beyond all precedent.

ROWLANDS' ODONTO,

OR PEARL DENTIFRICE, a White Powder compounded of the choicest and most fragrant exotics. It bestows on the Teeth a Pearl-like Whiteness, frees them from Tartar, and imparts to the Gums a healthy firmness, and to the Breath a pleasing fragrance. Price 2s. 9d. per box.

Sold by Chemists and Perfumers.

*** ASK FOR "ROWLANDS'" ARTICLES.

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises,*

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS, ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style,* and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

LONDON CARPET WAREHOUSE.

WAUGH AND SON,

3 & 4, GOODGE STREET, W., and 65 & 66, TOTTENHAM COURT ROAD.

BRITISH AND FOREIGN CARPETS OF EVERY DESCRIPTION.

CURTAINS AND PORTIERES, ETC. OF THE NEWEST FABRICS AND DESIGN.

ALL THE YEAR ROUND.

A GOOD STATE OF HEALTH may be secured by the simple and cheap process of taking

PARR'S LIFE PILLS

whenever there is any symptom of indisposition. They promote appetite, aid digestion, purify the blood, and keep the bowels regular.—May be had of any Chemist.

NORWICH SHAWL WAREHOUSE.

J. W. CALEY,

SHAWLMAN AND SILK MERCER,

BY SPECIAL APPOINTMENT,

TO HER MAJESTY THE QUEEN, H.R.H. THE PRINCESS OF WALES, AND H.R.H. THE PRINCESS CHRISTIAN,

Is exhibiting a full assortment of **NORWICH SHAWLS** and **NORWICH POPLINS**, including the patterns now displayed in the Paris Exhibition, and the most recent productions for the approaching Autumn.

15 & 16, LONDON STREET, NORWICH.

BREAD

PUDDINGS & PASTRY.

Makes delicious Hot Tea Cakes in a few minutes.

REGISTERED LABEL TO PREVENT FRAUDULENT IMITATIONS

GEORGE BORWICK'S

PUDDINGS WITHOUT EGGS — BREAD WITHOUT YEAST — PASTRY WITH LESS BUTTER

BAKING POWDER

NONE GENUINE UNLESS SIGNED George Borwick

Makes Bread & Norfolk Dumplings better than Yeast.

BORWICK'S FURNITURE CREAM

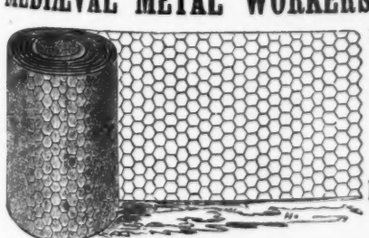
Cleanses and gives the most BRILLIANT AND DURABLE POLISH to all ARTICLES OF FURNITURE, with very little labour.

Sold in Bottles, 6d. and 1s. each, NEARLY TWICE THE USUAL SIZE.

BARNARD, BISHOP, & BARNARDS,

NORFOLK IRON WORKS, NORWICH,

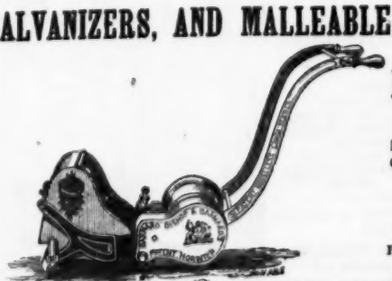
MEDIÆVAL METAL WORKERS, WIRE DRAWERS, GALVANIZERS, AND MALLEABLE IRON FOUNDERS.



Manufacturers of Machine-made GALVANIZED WIRE NETTING FOR GAME, POULTRY, SHEEP, AVIARIES, Croquet Grounds, &c.

Strained Wire Fencing, and Galvanized Wire Strand for Fencing.

IRON HURDLES & GATES. CONTINUOUS IRON FENCING.



PATENT NOISELESS LAWN MOWERS, Without Gear Wheels or Chain, not liable to get out of Order.

IMPROVED SINGLE & DOUBLE CYLINDER GARDEN ROLLERS.

IRON CHAIRS AND TABLES, For Camp or Garden.

IRON BEDSTEADS & COTS.

PATENT AND COTTAGE MANGLES.

Improved Iron Stable Fittings.

Hot Water Heating Apparatus for Churches, Greenhouses, Conservatories, &c.

THE UNIVERSAL COOKING RANGES.

ILLUSTRATED LISTS FORWARDED ON APPLICATION.

HEAL AND SON'S ILLUSTRATED CATALOGUE,

CONTAINING

THREE HUNDRED ILLUSTRATIONS, WITH PRICES ATTACHED,

OF

BEDSTEADS AND BED-ROOM FURNITURE,

TOGETHER WITH PRICED LIST OF BEDDING,

SENT FREE BY POST ON APPLICATION TO

HEAL AND SON,

196, 197, 198, TOTTENHAM COURT ROAD, LONDON, W.

PAPIER MACHÉ AND JAPAN ROYAL WORKS

JOHN BETTRIDGE & CO.,
(LATE JENNENS AND BETTRIDGE,)
PAPIER MACHE MANUFACTURERS AND JAPANNERS,
19, 20, & 21, BARR STREET, ST. GEORGE'S, BIRMINGHAM,
And 97, CHEAPSIDE, LONDON.

Vide PARIS EXHIBITION, Class XIV.—Papier Mâché Pianoforte, Chairs, Tables, Desks, Inkstands, Caddies, &c., with Tea Trays of Papier Mâché and Iron.

TRUE ECONOMY, COMPOSITE HOUSEHOLD SOAP, Concentrated by Machinery into 1-lb. Cakes, 6d. per lb.

And for which THE SILVER PRIZE MEDAL has been awarded at PARIS 1867.

WHOLESALE ONLY

The City Soap Works, London.

MANFIELD'S PATENT PICKLES.

MIXED PICKLES, PICCALILLI, ONIONS, GHERKINS, WALNUTS, ETC.

PRIZE MEDAL, PARIS, 1867.

"Atmospheric pressure is the great feature of the Manfield Patent. After preliminary treatment, the pickling vinegar is forced through the tissues and substance of the vegetables at a pressure of 45 lbs. on the square inch."—*Era.*

"Perfect purity, and greater tenderness, and consequent digestibility of Pickles."—*Lancet.*

SOLE LICENSEES AND MANUFACTURERS,

JOHN BURGESS AND SON,
107, STRAND (Corner of Savoy Steps), LONDON.

JACKSON'S BENZINE RECT:

Is most efficient for removing Grease, Oil, Paint, Varnish, &c., from all Fabrics. It is perfectly harmless to the most delicate Colour or Texture. A given quantity will cleanse a larger measure of material than any other article. Papers, Parchments, Leather and Kid Gloves it cleans with equal success. It may also be freely used to wash Gilding and other surfaces to which water may not be applied.

In Bottles at 6d. and 1s. each.
By the Principal Chemists and Artists' Colourmen.
WHOLESALE BY REEVES & SONS, 113, CHEAPSIDE.

PARQUETS SOLIDAIRES.

HOWARD & SONS,
26 & 27, BERNERS STREET,
are prepared to supply machine-made solid Parquet Floors to any design.

DINNEFORD'S FLUID MAGNESIA.

The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

WHITE AND SOUND TEETH.

JEWSBURY & BROWN'S ORIENTAL TOOTH PASTE, established by forty years' experience as the best preparation extant for cleaning, beautifying, and preserving the teeth and gums. Prepared solely by JEWSBURY AND BROWN, Chemists, Market Street, Manchester. Sold in Pots at 1s. 6d., or double size 2s. 6d. each, by the proprietors and by various agents throughout the United Kingdom, America, and the Colonies.

Post free for 7 stamps. A new work on the Teeth, entitled PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

HART AND SON MEDIÆVAL METAL WORKERS

MANUFACTURERS OF ARTICLES FOR
ECCLESIASTICAL AND DOMESTIC PURPOSES,
IN IRON, BRASS, AND SILVER.

Coronæ, Standards for Gas & Candles. Lamps, Flower Vases, Lecterns, Communion Services | Clocks, Inkstands, Locks, Hinges, Stoves, Fenders, Fire-irons, Cornice Poles, Gates, Railings, &c. &c.



WORKS—SHOW-ROOMS & COUNTING-HOUSE
58 to 58, Wych Street, Strand, W.C.;
ALSO SHOW-ROOMS AT
70, 71, AND 72, BROOK STREET, HANOVER SQUARE, W.



INTERNATIONAL EXHIBITIONS, 1851 & 1862.

Medals awarded to PEYTON AND HARLOW.



PEYTON AND PEYTON,

BORDESLEY WORKS, BIRMINGHAM;

49, LONG ACRE, W.C., & 46, MOORGATE STREET, E.C., LONDON;

39, WELLINGTON QUAY, DUBLIN;

1, BOTHWELL CIRCUS, BOTHWELL STREET, GLASGOW; 24, BRIDGE STREET, MANCHESTER;

AND 20 & 22, SLATER STREET, LIVERPOOL;

MANUFACTURERS OF

BRASS AND IRON BEDSTEADS,

SOFAS, COUCHES, AND CHAIRS,

OF EVERY DESCRIPTION, AND SUITABLE FOR ALL MARKETS;

AND OF THE

IMPROVED HAT AND UMBRELLA STANDS,

OF BRASS AND IRON, OR OF WROUGHT AND CAST IRON COMBINED.

SHOW-ROOMS:

BORDESLEY WORKS, BIRMINGHAM, & 49, LONG ACRE, W.C., LONDON,

Where a Stock is kept of 2,000 Finished Bedsteads.

CITY OFFICE—46, MOORGATE STREET, E.C.



PARIS EXHIBITION, 1867.

MEDAL AWARDED TO PEYTON & PEYTON.



ART-UNION OF LONDON.

NEW PROSPECTUS—1868.

Instituted 1837. Incorporated 1846.

President.

THE RIGHT HON. LORD HOUGHTON, D.C.L.

Vice-Presidents.

THE MOST HONOURABLE THE MARQUIS OF NORTHAMPTON. | THE VERY REVEREND THE DEAN OF ST. PAUL'S.

Council.

EDMUND E. ANTROBUS, ESQ., F.S.A.
HENRY BAKER, ESQ.
CHARLES BARRY, ESQ.
THOMAS BELL, ESQ., F.R.S.
FRAS. BENNOCH, ESQ., F.S.A.
W. H. BODKIN, ESQ., Assistant Judge.
EDGAR A. BOWRING, ESQ., C.B.
ROBERT BROADWATER, ESQ.
JOSHUA W. BUTTERWORTH, ESQ., F.S.A.
R. B. CABBELL, ESQ., F.R.S.
E. S. DALLAS, ESQ.
ROBERT DICKSON, M.D., F.L.S.
CHARLES JOHN DIMOND, ESQ.
PROFESSOR DONALDSON.
GEORGE GODWIN, ESQ., F.R.S., F.S.A.
THOMAS GRISSELL, ESQ., F.S.A.
PHILIP HARDWICK, ESQ., R.A.
HENRY HAYWARD, ESQ.
JOHN HENDERSON, ESQ., F.S.A.
CHARLES HILL, ESQ., F.S.A.
JAMES HOPGOOD, ESQ.
ROBERT HUDSON, ESQ., F.R.S.
CHARLES LEAF, ESQ.
JOHN MARTIN, ESQ.
THEODORE MARTIN, ESQ.
CHARLES MAYHEW, ESQ.
SIR CHAS. NICHOLSON, BART., D.C.L.
J. R. PLANCHÉ, ESQ., Somerset Herald.
LEWIS POCOCK, ESQ., F.S.A.
J. ANDERSON ROSE, ESQ., F.R.S.L.
T. G. SAMBROOKE, ESQ.
SAMUEL SMILES, ESQ.
WILLIAM SMITH, ESQ., F.S.A.
R. ZOUCH S. TROUGHTON, ESQ.
PROF. WESTMACOTT, R.A., F.R.S., F.G.S.
SIR GARDNER WILKINSON, F.R.S.
THOMAS WILLIAMS, ESQ.
SAMUEL WILSON, ESQ., ALDERMAN.
M. DIGBY WYATT, ESQ., F.S.A.

Every Subscriber of One Guinea will receive, BESIDES A CHANCE OF A PRIZE AT THE ANNUAL DISTRIBUTION IN APRIL,

An Impression of an important Plate,

HAMLET—THE PLAY-SCENE,

engraved by C. W. Sharpe, from the celebrated Original Picture in the National Collection, South Kensington, by DANIEL MACLISE, R.A.

THE PRIZES INCLUDE

THE RIGHT TO SELECT A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS;

STATUETTES IN PORCELAIN,

MEDALLION INKSTANDS IN BRONZE,

SILVER MEDALS OF SIR R. WESTMACOTT, R.A.,

and other Works, all produced exclusively for the Society.

An Artist's Proof of the Plate may be had for FIVE GUINEAS, with Five Chances in the distribution; or a Lettered Proof on India, with Two Chances, for Two GUINEAS.

GEORGE GODWIN, } *Honorary*
LEWIS POCOCK, } *Secretaries.*

444, WEST STRAND, W.C., *September*, 1867.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

THE CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from Mixture with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.

Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without advance.

CHARLES HINDLEY & SONS. Established 1817.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S

EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

THE CONVERTIBLE OTTOMAN,

FORMING TWO SETTEES, AND TWO EASY CHAIRS, FOR CENTRE OF ROOM.



T. H. FILMER and SON respectfully call attention to this elegant and commodious article, which, with their LARGE STOCK OF SUPERIOR FURNITURE, EASY CHAIRS, and SOFAS, may be seen at their Old-Established Manufactory and Show Rooms.

31, 32, & 28, BERNERS STREET, OXFORD STREET, & 34 & 35, CHARLES STREET, LONDON, W.

An Illustrated Priced Catalogue, with 1,000 woodcuts, post-free.

All Advertisements should be forwarded ... to the Advertising Manager, MR. THOMPSON, 294, City Road, E.C.

THE ART-JOURNAL ADVERTISER.

No. 352. LONDON: OCTOBER, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

ARTISTS are informed that Pictures can be received at any time, to REPLACE THOSE SOLD.

For terms and particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 6 o'clock. Admission 1s. Catalogue. 6d.

HILL'S FINE ART GALLERY,
CARVER AND GILDER,
AND PICTURE FRAME MAKER.
The Newest Designs and Best Workmanship.
3, LEADENHALL STREET, CORNHILL.
High Class Works of Art always on view.

MR. MORBY'S COLLECTION OF HIGH CLASS MODERN PICTURES, including works by

W. P. Frith, R.A.,	T. Faed, R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	P. Nasmyth,
J. C. Hook, R.A.,	Erskine Nicol, A.R.A.,	J. Linnell, Sen.,
J. Phillip, R.A.,	F. Goodall, A.R.A.,	W. Müller,
F. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	E. Frere,
T. Creswick, R.A.,	J. Sant, A.R.A.,	Peter Graham,
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	Orchardson.

ROYAL EXCHANGE FINE ARTS GALLERY,
24, CORNHILL.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

PARIS UNIVERSAL EXHIBITION.

"Mr. JAMES ROSS, of Edinburgh (of the former firm of Ross and Thomson), comes next under consideration. He exhibits a very large number of card portraits—about 200, if I remember rightly—and some fifteen artistic studies, about 8×6 inches, the names of which will give some idea of their character:—'Polly, would you bite?' 'Weel may the Boatie Row,' 'Crossing the Loch,' 'Love and Jealousy,' 'Somebody Coming,' and 'Somebody Come,' are a few of the titles I jotted down. Mr. Ross is evidently an excellent photographer and an artist of a high order of merit. His portraits of children are unapproached as pictures by any in the Exhibition. If a silver medal were to be given for children's portraits, I cannot imagine that an unbiassed judgment took it from Great Britain in favour of a Prussian firm. Loescher and Petsch get a silver medal for portraits of children, while they neither show the artistic or photographic ability of Mr. Ross, either in composing their pictures or in snatching the passing sunshine of expression on the faces of their juvenile sitters. The award of mere honourable mention to JAMES ROSS is a vile insult, and the Land o' Cakes must esteem it a national one, which, if it cannot be amended now, must be provided against in future. Let the Scottish lion roar his loudest; it will at least reach the easy-cry English juror who has allowed his country's fair share of honour to be withheld without a word of remonstrance. Mr. Ross succeeds in his artistic studies fairly. He produces pictures which tell the story well, and, without saying they are faultless in composition, or that his models are all that could be desired, yet the result is a success which few have equalled, and, if we except Rejlander, none excelled in this particular class of production."—*British Journal of Photography*, Sept. 6, 1867.

NEW CHROMO-LITHOGRAPHS.

"CROSSING THE STREAM,"
after H. J. BODDINGTON. Size 33 by 20½, price £2 12s. 6d.

"AMALFI,"
after T. M. RICHARDSON. Size 22½ by 27, price £2 2s.

"COTTAGE IN THE WOOD,"
after F. R. LEE, R.A. Size 21½ by 24, price £1 11s. 6d.

"BRAUBACH, ON THE RHINE, AND CASTLE OF MARKSBURG,"
after T. L. ROWBOTHAM. Size 23½ by 9½, price £1 1s.

"ISOLA PESCATORE, LAGO MAGGIORE,"
after T. L. ROWBOTHAM. Size 23½ by 9½, price £1 1s.

"AT MACCAGNE, LAGO MAGGIORE."
after T. L. ROWBOTHAM. Size 24 by 9½, price £1 1s.

"ROMAN RUINS, FISH-MARKET, ROME,"
after S. PROUT. Size 16½ by 11, price £1 1s.

"GOTHIC RUINS, NORMANDY."
after S. PROUT. Size 11½ by 17½, price £1 1s.

"VIEW NEAR SOPHLEY, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"COTTAGES NEAR BURLEY, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

PUBLISHED BY
GEORGE ROWNEY & CO.,
52, Rathbone Place and 29, Oxford Street.

Lately Published,
A MEMOIR OF THOMAS BEWICK,
WRITTEN BY HIMSELF.
With numerous Woodcuts of Fishes, and Vignettes by the Author.
1 Vol. cloth boards, 12s. 6d. Also
A HISTORY OF BRITISH BIRDS,
By THOMAS BEWICK.
2 Vols. cloth boards, 31s. 6d.
London: Sold by LONGMAN & Co., and by all Booksellers.

MUDIE'S SELECT LIBRARY.
BOUND BOOKS FOR PRESENTS.

A Revised List of Works by the best Authors, selected from MUDIE'S SELECT LIBRARY, and re-issued in Ornamental Bindings for Wedding and Birthday Presents and School Prizes, is now ready, and will be forwarded, postage free, on application.

This List contains nearly Five Hundred Popular Books, at unusually low prices.

MUDIE'S SELECT LIBRARY, LIMITED,
NEW OXFORD STREET.

SALVIATI & COMPANY,
(LIMITED)
Of 431, OXFORD STREET, LONDON,
beg respectfully to inform their patrons and the public generally that they have removed to
30, ST. JAMES'S STREET.

DR. SALVIATI'S
VENETIAN ENAMEL-MOSAICS
FOR
ART COLLECTIONS & MURAL DECORATIONS,
ECCLESIASTIC AND DOMESTIC.

VENETIAN GLASS FOR CABINET SPECIMENS,
And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

"PRIZE MEDAL"
Atte ye GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 8/.
ILLUSTRATED PRICE LIST POST FREE.

CUMBERLAND DEPOT FOR ART BRONZES,
PARISIAN CLOCKS,
GARNITURES DE CHEMINÉES,
ARTICLES DE FANTAISIE ET LUXE.

J. A. WHEATLEY
Begs respectfully to invite inspection by visitors to Cumberland of his new Selections at the PARIS EXHIBITION, including artistic designs in every department of the Goldsmith's Art, Watches, Clocks, and Bronzes, unsurpassed in quality, and moderate in price.

JEWELLERY IN CUMBERLAND, WESTMORELAND, AND SCOTCH PEBBLES,
Mounted in Local Silver.
ELECTRO AND SILVER PLATE, ETC.

65, ENGLISH STREET, CARLISLE.
BRANCH ESTABLISHMENT,
1, ST. ANDREW'S PLACE, PENRITH.

Honourable Mention, Exposition Universelle, Paris, Classes XXI. and XXXVI.

MANCHESTER.

THE VALUABLE STOCK of PICTURES, DRAWINGS, and ENGRAVINGS,
AND THE
PRIVATE COLLECTION OF WORKS OF ART,
OF THE LATE
Mr. J. C. GRUNDY.

MESSRS. CHRISTIE, MANSON, AND WOODS
Respectfully give notice that they will
SELL BY AUCTION
at the
FREE TRADE HALL, MANCHESTER,
On MONDAY, NOVEMBER 4, and several following days, at Twelve for One o'clock precisely,
BY ORDER OF THE EXECUTORS,
The very extensive and valuable collections of modern
PICTURES AND DRAWINGS,
ANCIENT AND MODERN ENGRAVINGS, BOOKS OF ART, MODELS, ETC.
THE STOCK IN TRADE AND PRIVATE COLLECTION,
Formed with well-known taste and judgment during the last Forty Years, by that Eminent Connoisseur,
MR. JOHN CLOWES GRUNDY, *Deceased.*

THE PICTURES comprise several Important Works of W. Etty, R.A.; "Ithuriel and Satan," one of the finest works of B. R. Haydon; a Splendid Landscape by Copley Fielding; and Beautiful Cabinet Works of

Baxter.	Kennedy.	Pickersgill.
Chambers.	Lauder.	Poole.
Cooper.	Le Jeune.	Smirke.
Cox.	Liverseege.	Stanfield.
Danby.	Martin.	Wilkie.
Frost.	Muiready.	Wilson.
Goodall.	O'Neill.	

Views of Old Manchester, by Ralston; Portraits of John Wesley, Curran, Mrs. Jameson, &c.

THE DRAWINGS comprise a Grand Chef-d'œuvre of G. Cattermole; a Splendid Large Work of E. Duncan; several very Fine Works of Copley Fielding; Three Important Works of S. Prout; numerous Capital Works of David Cox; and Fine Examples of

Barrett.	Liverseege.	Shalders.
Cooper.	Lundgren.	Smith.
De Wint.	Maclise.	Stanfield.
Fripp.	Martin.	Tayler.
Foster.	Mole.	Turner.
Haghe.	Müller.	Warren.
Harding.	Richardson.	Watson.
Hunt.	Robson.	Wyld.

A series of Seventy-five Original Sketches from nature by S. Prout; many beautiful copies of Celebrated Old Pictures by J. West; very fine Italian copies of Roman and Pompeian Frescoes; exquisite Miniatures by Sir W. C. Ross, R.A.; Original Models by W. C. Marshall, R.A., Engelhard, and Flaxman; exquisitely Carved Frame by Rogers; Carved Cabinets and Chairs; Fine Books, including Roberts' Egypt and Nubia, Turner's Southern Coast, The Royal Gallery, Bartsch Peintre Graveur, Smith's Catalogue Raisonné, &c. &c.; Bruillot's Dictionary of Monograms, and many other works on Art Galleries, &c.

The ORIGINAL ENGRAVED STEEL PLATES and STOCK of the Portraits of the Bishop of Manchester, Canon Stowell, Charles Swaine the Poet, &c.; Chromolithographs; Coloured and Plain Photographs; Albums; Scrap Books; Writing Desks and Paper Cases; Mathematical Instruments and Microscopes.

THE COLLECTION OF ENGRAVINGS comprises several Thousand Specimens, including a very large number of Fine Works of the Italian, German, French, and English Schools, including Splendid Examples, in the *finest states*, of

Anderloni.	Felsing.	Morghen.
Bervic.	Forster.	Perfetti.
Bridoux.	Garavaglia.	Sharp.
Calamatta.	Houbraken.	Strange
Claessens.	Jesi.	Steinle.
Cousins.	Lefevre.	Schiavone.
Desnoyers.	Mandel.	Vertue.
Dupont.	Martinet.	Wille.
Falthorne.	Mercurij.	Woollett.
	Müller.	

Two Sets of the works of Toschi, in Remark-Proof States.

A MAGNIFICENT COLLECTION of the WORKS OF SIR JOSHUA REYNOLDS,
In the finest and most rare states, mounted in oak and ebonised and gold frames.

A very Large and Fine Collection of the Works of J. M. W. Turner, R.A., Sir E. Landseer, R.A., and all the best Modern Painters and Engravers; Etchings by M. Antonio, Rembrandt, A. Dürer, and Beham; Historical Portraits, &c.

THE PRIVATE COLLECTION,
REMOVED FROM THE LATE MR. GRUNDY'S RESIDENCE, THE CLIFF, HIGHER BROUGHTON,
Comprises, among the DRAWINGS, a Magnificent Work of S. Prout; several very Fine Works of David Cox, presented by the Artist; a View of Florence, the engraved work of J. M. W. Turner, R.A.; and Choice Examples of

Absolon.	Finch.	Poole.
Austen.	Frost.	Roberts.
Barrett.	Liverseege.	Wright, and
Chalon.	Maclise.	Wyld.

THE PICTURES comprise a very Fine Work of H. Howard, R.A.; Two Beautiful Landscapes by David Cox; and Choice Cabinet Works of

Baxter.	Hilton.	Müller.
Cooper.	Inskipp.	Pickersgill.
Creswick.	Kennedy.	Roberts.
Danby.	Leslie.	Stanfield, and
Etty.	Le Jeune.	Uwins.
Frith.	Martin.	

May be publicly viewed Friday and Saturday preceding, and Catalogues had (price One Shilling), at 4, Exchange Street, Manchester; 26, Church Street, Liverpool; the Free Trade Hall, Manchester; and at Messrs. CHRISTIE, MANSON, and WOODS' Offices, 8, King Street, St. James's Square, London, S.W.



NOSOTTI'S

LOOKING GLASSES. ENDLESS VARIETY.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.



CRISWICK & DOLMAN,

GLASS AND PICTURE FRAME MANUFACTURERS AND DECORATORS,

6, NEW COMPTON STREET, SOHO.

THE TRADE SUPPLIED IN EVERY DEPARTMENT.

PICTURES REMOVED, PACKED, CLEANED, RESTORED, AND WAREHOUSED.

Established 1818.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

GLASS SHADES



AQUARIA AND FERN CASES,

WINDOW GLASS,

GLASS AND OTHER MATERIALS FOR PHOTOGRAPHIC PURPOSES

WHOLESALE AND RETAIL.

CLAUDET, HOUGHTON, & SON,

89, HIGH HOLBORN, LONDON.

LISTS OF THE PRICES, OR ESTIMATES, SENT FREE ON APPLICATION.

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.

RIMMEL'S IHLANG-IHLANG. THE FLOWER OF FLOWERS. a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN. to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION. 2s. 9d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOOK OF PERFUMES (5th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

HORNIMAN'S TEA EIGHT-PENCE CHEAPER.

3s. 4d. Tea Reduced to 2s. 8d., & 4s. 4d. Tea Reduced to 3s. 8d.

Sold only in PACKETS by AGENTS, Chemists, &c

FOR SALE, 500 CHINESE GONGS.

PURE CHINESE TEA.—The Best Family Tea in England at 2s. 6d. per lb., in 1 lb. packets, 6 lb. tins, and 14 lb. boxes. At HEWETT'S large Chinese Warehouse, 32, King William Street, London Bridge, opposite the Monument, where can be seen the largest collection of Chinese and Japanese productions in the World. West End Branch, Baker Street Bazaar; 41, East Street, Brighton; and Hong Kong.

HEDGES & BUTLER solicit attention to their pure

ST. JULIEN CLARET,

at 18s., 20s., 24s., 30s., and 36s. per doz.; La Rose, 42s.; Latour, 54s.; Margaux, 60s., 72s.; Chateau Lafitte, 72s., 84s., 96s.; superior Beaujolais, 20s., 24s.; Macon, 30s., 36s; choice Burgundy, 48s., 60s., 72s., 84s.; pure Chablis, 30s., 36s., 48s.; Sauterne, 48s., 72s.; Roussillon, 36s.; sparkling Champagne, 42s., 48s., 60s., 66s. 78s.

SUPERIOR GOLDEN SHERRY,

of soft and full flavour, highly recommended, at 36s. per dozen.

Good Dinner Sherry, and Port from the Wood .. 24s. and 30s.
High class Pale, Golden, or Brown Sherry ..... 42s. „ 48s.
Port, from first class shippers .... 36s., 42s., 48s. to 60s.
Hock and Moselle ..... 30s., 36s., 48s., 60s. „ 120s.

Fine Old Sack, rare White Port, Imperial Tokay, Malmsey, Frontignac, Constantia, Vermuth, and other rare Wines. Fine Old Pale Cognac Brandy, 60s. and 72s. per dozen. On receipt of a Post-office order, or Reference, any quantity, with a priced List of all other Wines, will be forwarded immediately by

HEDGES AND BUTLER,

LONDON: 155, REGENT STREET, W.

Brighton: 30, King's Road. (Originally Established A.D. 1667.)

ALLNUTT'S

AROMATIC FUMIGATING OR PASTILE PAPER.

This article from the certainty of its smouldering, and its great fragrance, is found invaluable in the Sick-room or on a Sea Voyage, in removing the closeness of the room or cabin, or in overcoming any unpleasant effluvia, from whatever cause arising.

Sold in Packets, 6d. each, by Chemists, &c.

A Packet forwarded on receipt of six stamps.

FREDERICK ALLNUTT, 12 & 13, Chapel Row, Portsea.

FLOUR (ESSEX), WARRANTED FREE FROM ADULTERATION, to any part of London (not less than 14 lbs.), carriage free. Whites, for Pastry; Households, recommended for Bread-making; Seconds; Wheat Meal, for Brown Bread; Best fine and coarse Scotch Oatmeal, Lentil, Maize, and Buckwheat Flours. Address, HORSNAIL and CATCHPOOL, Bullford Steam Mills, Witham, Essex; or 355, Goswell Road, City Road, E.C. Directions for Bread-making gratis. Terms cash. German Yeast. A half-sack (140 lbs.) carriage free to any railway-station within 200 miles. Circular of Prices by Post.

SACCHARATED WHEAT PHOSPHATES.

RECOMMENDED BY DR. TILBURY FOX.

A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,

ESPECIALLY IN BREAD AND MILK.

Sold in Bottles at 1s., 2s., and 3s. 6d. each.

NONE GENUINE WITHOUT TRADE MARK.

Prepared by T. MORSON & SON,

31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.

AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.

USE SYMINGTON'S

PATENT PEA FLOUR,

For making Soup in One Minute without Boiling.

BOWDEN STEAM MILLS, MARKET HARBOROUGH.



ALMOND FLAVOUR.

PRESTON'S

ESSENCE OF BITTER ALMONDS,

Free from Prussic Acid. This delicious Essence is the only kind that may be safely used for flavouring Custards, Blanc-manges, &c., and all kinds of Pastry.

Sold Retail by Chemists, Grocers, &c., in Bottles, 6d., 1s., and 1s. 6d. each. Wholesale—PRESTON & SONS, 8s, Leadenhall Street, E.C. *.* Observe the Trade Mark.

OSLER'S GLASS CHANDELIERS,
WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;
STATUETTES,
In Parian;
VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

LONDON CARPET WAREHOUSE.
WAUGH AND SON,
184, GOODGE STREET, W., and 65 & 66, TOTTENHAM COURT ROAD.
BRITISH AND FOREIGN CARPETS
OF EVERY DESCRIPTION.
CURTAINS AND PORTIERES, ETC.
OF THE NEWEST FABRICS AND DESIGN.

OLDRIDGE'S
BALM OF COLUMBIA
Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.
Price 3s. 6d., 6s., and 11s.
C. & A. OLDRIDGE,
22, WELLINGTON STREET, STRAND, W.C.,
And all Chemists and Perfumers.
FOR CHILDREN IT IS INVALUABLE.

A REAL BLESSING TO MOTHERS.



The Teething of Infants forms one of the chief anxieties of mothers, but
MRS. JOHNSON'S
AMERICAN SOOTHING SYRUP,
free from any Narcotic, affords immediate relief to the Gums, prevents Convulsions, and during 40 years has attained a world-wide reputation.
Mothers should see Mrs. JOHNSON'S Name on each Bottle; also that of BARCLAY & SONS, 95, Farringdon Street.
Sold by all Chemists, with full Instructions, at 2s. 9d. a Bottle.

BROWN & POLSON'S
B P TRADE MARK
PATENT CORN FLOUR.
THE BEST QUALITY at 8d.
IS SUPPLIED BY
MOST RESPECTABLE GROCERS.

To obtain Extra Profit by the Sale, Counterfeit Cheap Kinds are sometimes substituted.

PAINTED, STAINED, AND ORNAMENTAL GLASS
FOR ECCLESIASTIC, MEMORIAL, OR DOMESTIC WINDOWS.
CLAUDET, HOUGHTON, & SON,
89, HIGH HOLBORN, LONDON.
DESIGNS AND ESTIMATES FURNISHED WHEN REQUIRED.

INVALIDS AND INFANTS.
NEAVE'S FARINACEOUS FOOD
Has for many years received the unqualified approval of Drs. LANKESTER, HASSALL, LETHEBY, URE, and other eminent Medical Men, as a highly nutritious and unmedicated diet for Invalids and Children. Sold in 1s. Canisters, by the leading Chemists and Grocers of the Kingdom. Wholesale by H. Turner & Co., Crosse and Blackwell, Barclay & Sons, W. Edwards, Sutton & Co., and T. Pollock, London; Thompson and Capper, Liverpool; Turner & Co., Manchester.
NEAVE & CO., MANUFACTURERS, FORDINGBRIDGE.

Pin Makers to Her Most Gracious Majesty Queen Victoria.
D. F. TAYLER & Co's PATENT TOILET PINS,
LONDON & BIRMINGHAM.
SOLD BY ALL DRAPERS & HABERDASHERS.

BY SPECIAL APPOINTMENT TO HIS MAJESTY THE KING OF ITALY.
POMPEIAN PAPERHANGINGS
For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.
MANUFACTURER OF
POMPEIAN
PAPERHANGINGS.
ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1839.
CLASS XIX, PARIS EXHIBITION.

PROTECTION FROM FIRE.
BRYANT & MAY'S PATENT
SPECIAL SAFETY MATCHES.
TRADE MARK


ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX
Sold by GROCERS, CHEMISTS, IRONMONGERS, CHANDLERS, STATIONERS &C. EVERYWHERE.
WHITECHAPEL ROAD, LONDON, E.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6d., 1s. 8d., 2s., TO 2s. 4d.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.

IRISH POPLIN MANUFACTURERS.

WILLIAM FRY AND CO.,

31, WESTMORELAND STREET, DUBLIN,

IRISH POPLIN MANUFACTURERS

TO

HER MOST GRACIOUS MAJESTY THE QUEEN, H.R.H. THE PRINCESS OF WALES, AND H.M. THE QUEEN OF DENMARK,

Beg to state they forward (post free) Patterns of all the Poplins for which they received

First Prize Medal at the Paris Exhibition.

P.S.—Poplins Delivered, Carriage Paid, in any Part of the United Kingdom.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the

BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

Sold in Pots, at 1s. 6d. and 2s. 6d. each.

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.

KAYE'S WORSDELL'S PILLS.
THE BEST FAMILY MEDICINE.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR INDIGESTION.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR ASTHMA.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR COUGHS AND COLDS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR BILIOUS DISORDERS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR DISEASES OF THE SKIN.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

A FINE HEAD OF HAIR.

Of the numerous compounds constantly announced for promoting the growth or reproduction of the human Hair, few survive, even in name, beyond a very limited period; whilst

ROWLAND'S MACASSAR OIL

with a reputation already unparalleled, is still on the increase in public estimation. The unprecedented success of this discovery, either in preserving the Hair in its original strength and beauty, or restoring it when lost, is universally known and appreciated; and is recorded by testimonials most numerous in themselves, and certified by the highest authorities. It has obtained the exclusive patronage of Royalty, not only as regards our own Court, but those of the whole of Europe. From its exquisite purity and delicacy, it is admirably adapted for the hair of children, even of the most tender age, and is constantly employed for this purpose in the Nursery of Royalty, and by the families of the nobility and aristocracy. It is alike suited for either sex, and whether employed to embellish the tresses of female beauty, or to add to the attraction of manly grace and aspect, will be found an indispensable auxiliary to the toilet, both of ladies and gentlemen. Price 3s. 6d.; 7s.; 10s. 6d. (equal to four small); and 21s. per bottle. Sold by Chemists and Perfumers.

*** Ask for "Rowlands' Macassar Oil."

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises*,

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS, ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style*, and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

PETER ROBINSON'S

FAMILY MOURNING WAREHOUSE,

256, 258, 260, 262, Regent Street.

Four houses (in one) devoted exclusively to the sale of Mourning.
Experienced Dressmakers and Female Assistants sent to take Orders within 200 Miles from London free of any charge.
The most reasonable prices are charged, and every article warranted.
Illustrations of Mourning Fashions and Patterns and Estimates free per post.

INEXPENSIVE MOURNING, as well as the Richest Qualities, can be supplied by PETER ROBINSON, upon the most advantageous terms to Families.
The Court and Family Mourning Warehouse, 256, 258, 260, 262, Regent Street, London.

As a Guarantee for Purity the Maker's Name is woven in the Piece.

SUPERIOR BLACK SILKS,

by Tapissier, Bonnet, and other celebrated Makers.
PETER ROBINSON would invite the especial attention of purchasers to the superior makes and qualities of his BLACK SILKS, and the very reasonable prices at which they are sold. He can now supply good useful Black Silks from 45s. to 70s. the Full Dress, and superior and most enduring qualities from 3½ to 10 gs.
Patterns free.—Address, PETER ROBINSON, 256, Regent Street.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.
No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

CHUBB'S
PATENT SAFES
AND
PATENT DETECTOR LOCKS.

Illustrated Price Lists gratis, and Post free.
CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

NORWICH SHAWL WAREHOUSE.

J. W. CALEY,

SHAWLMAN AND SILK MERCER,

BY SPECIAL APPOINTMENT,

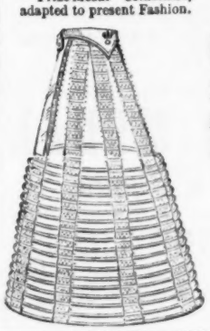
TO HER MAJESTY THE QUEEN, H.R.H. THE PRINCESS OF WALES, AND H.R.H. THE PRINCESS CHRISTIAN,

Is exhibiting a full assortment of NORWICH SHAWLS and NORWICH POPLINS, including the patterns now displayed in the Paris Exhibition, and the most recent productions for the approaching Autumn.

15 & 16, LONDON STREET, NORWICH.

CRINOLINE FASHIONS, AUTUMN, 1867.

"Prize Medal" Crinolines, adapted to present Fashion.



THOMSON'S

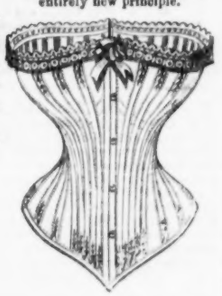
CRINOLINES AND CORSETS

Having taken the sole and only Medal granted for these articles at the great Exhibition at Paris, Ladies should at once see the Autumn Novelties in these inimitable goods.

REGISTERED TRADE MARK.

Sold by Best Retailers Everywhere.

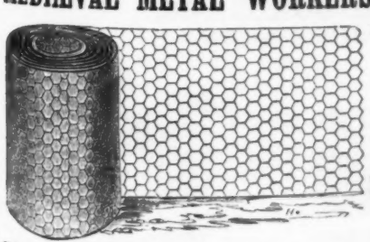
"Glove-fitting" Corset, on an entirely new principle.



BARNARD, BISHOP, & BARNARDS,

NORFOLK IRON WORKS, NORWICH,

MEDIÆVAL METAL WORKERS, WIRE DRAWERS, GALVANIZERS, AND MALLEABLE IRON FOUNDERS.



Manufacturers of Machine-made
GALVANIZED
WIRE NETTING
FOR
GAME,
POULTRY, SHEEP, AVIARIES,
Croquet Grounds, &c.

Strained Wire Fencing, and Galvanized Wire Strand for Fencing.
IRON HURDLES & GATES. CONTINUOUS IRON FENCING.



PATENT NOISELESS
LAWN MOWERS,
Without Gear Wheels or Chain, not liable to get out of Order.
IMPROVED SINGLE & DOUBLE CYLINDER GARDEN ROLLERS.
IRON CHAIRS AND TABLES,
For Camp or Garden.
IRON BEDSTEADS & COTS.
PATENT AND COTTAGE MANGLES.
Improved Iron Stable Fittings.

Hot Water Heating Apparatus for Churches, Greenhouses, Conservatories, &c.
THE UNIVERSAL COOKING RANGES.

ILLUSTRATED LISTS FORWARDED ON APPLICATION.

HEAL AND SON'S ILLUSTRATED CATALOGUE,

CONTAINING

THREE HUNDRED ILLUSTRATIONS, WITH PRICES ATTACHED,

OF

BEDSTEADS AND BED-ROOM FURNITURE,

TOGETHER WITH PRICED LIST OF BEDDING,

SENT FREE BY POST ON APPLICATION TO

HEAL AND SON,

196, 197, 198, TOTTENHAM COURT ROAD, LONDON, W.

PAPIER MACHÉ AND JAPAN ROYAL WORKS

JOHN BETTRIDGE & CO.,
(LATE JENNENS AND BETTRIDGE,)
PAPIER MACHE MANUFACTURERS AND JAPANNERS,
19, 20, & 21, BARR STREET, ST. GEORGE'S, BIRMINGHAM,
And 97, CHEAPSIDE, LONDON.

Vide PARIS EXHIBITION, Class XIV.—Papier Mâché Pianoforte, Chairs, Tables, Desks, Inkstands, Caddies, &c., with Tea Trays of Papier Mâché and Iron.

PRIZE MEDAL, PARIS EXHIBITION, 1867.

PEPSINE.

MORSON'S PEPSINE WINE,
MORSON'S PEPSINE LOZENGES,
MORSON'S PEPSINE GLOBULES,
Are perfectly palatable forms for administering this popular remedy for weak digestion.
MANUFACTURED BY
T. MORSON & SON,
31, 33, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.
In Bottles and Boxes from 2s.
PANCREATIC EMULSION in 4 and 8 oz. bottles.
PANCREATIZED COD LIVER OIL in ½ and 1 pints.
SACCHARATED WHEAT PHOSPHATES (introduced by Dr. Tilbury Fox, for Debility, &c.), in packets, 1s., 2s., and 3s. 6d.

J. & R. McCRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—
Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 36s. to 100s.—Clarets, 20s. to 150s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.
Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.
Samples on application.—Terms cash.

DINNEFORD'S FLUID MAGNESIA.
The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

WHITE AND SOUND TEETH insured by using
JEWSBURY and BROWN'S
ORIENTAL TOOTH PASTE.
Established Forty years as the most agreeable and effectual preservative for the Teeth and Gums.
Sold universally in pots at 1s. 6d. and 2s. 6d.
None genuine unless signed
Jewsbury and Brown, Manchester.
Observe the Trade Mark on Label round each Pot.

FRY'S Chocolate and Cocoa.

A SILVER MEDAL

has been awarded to
J. S. FRY and SONS,
at the
PARIS EXHIBITION.
Fry's Chocolate for Eating, in great variety.
Fry's celebrated Homœopathic Cocoa.

JACKSON'S BENZINE RECT:
Is most efficient for removing Grease, Oil, Paint, Varnish, &c., from all Fabrics. It is perfectly harmless to the most delicate Colour or Texture. A given quantity will cleanse a larger measure of material than any other article. Papers, Parchments, Leather and Kid Gloves it cleans with equal success. It may also be freely used to wash Gilding and other surfaces to whi water may not be applied.
In Bottles at 6d. and 1s. each.
By the Principal Chemists and Artists' Colourmen.
WHOLESALE BY REEVES & SONS, 113, CHEAPSIDE.

Post free for 7 stamps. A new work on the Teeth, entitled
PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

BRITISH COLLEGE OF HEALTH, Euston Road, London. Forty years' use of these Medicines (MORISON'S VEGETABLE UNIVERSAL MEDICINES) by the public has proved their efficacy and virtues, and the truth of Mr. Morison's system as to the cure of diseases. Being composed only of vegetable matter or medicinal herbs, they are found by experience to be harmless to the most tender age, or the weakest frame, under every stage of human suffering; the most pleasant and benign in their operation ever offered to the world; and at the same time the most certain in searching out the root of any complaint, however deep, and of performing a cure, if within the reach of human means. The medicines consist of three sorts, tending to the same purpose—that is, to cleanse and purify the blood and fluids. They are named No. 1 Morison's Pills; No. 2 Morison's Pills. In boxes at 7½d., 1s. 1½d., 2s. 9d., and 4s. 6d.; family packets, 11s. each; also the Vegetable Aperient Powders, 1s. 1½d. per box. Morison's Vegetable Universal Medicines are sold by the Hygeian Agents, and all Medicine Vendors. Beware of Vaccination, which is a direct poisoner of the blood, and therefore the cause of all kinds of disease.

ALL THE YEAR ROUND.
A GOOD STATE OF HEALTH may be secured by the simple and cheap process of taking
PARR'S LIFE PILLS
whenever there is any symptom of indisposition. They promote appetite, aid digestion, purify the blood, and keep the bowels regular.—May be had of any Chemist.

PRIZE MEDAL



AWARDED 1862.

FOR GENERAL



EXCELLENCE.

TO H.R.H. THE PRINCE OF WALES.

ALLEN'S PORTMANTEAUS

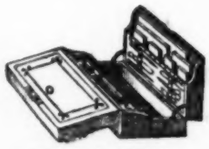
TRUNKS, DRESSING CASES, BAGS, DESPATCH BOXES, &c.
Illustrated Catalogues of 500 other Articles, for Home or Continental Travelling, post free.



ALLEN'S PATENT BAG.



ALLEN'S PATENT QUADRUPLE PORTMANTEAU.



DESPATCH-BOX DESK.



DRESSING BAG.



LADY'S WARDROBE PORTMANTEAU.

J. W. ALLEN, MANUFACTURER & PATENTEE, 37, WEST STRAND, LONDON.

Also Allen's Illustrated Catalogue of Officers' Portable Bedsteads, Drawers, Chairs, Canteens, and every Requisite for the Barrack-room, Camp, and Field, post free.

THE
LIVERPOOL AND LONDON
AND
GLOBE INSURANCE COMPANY.
OFFICES:
1, DALE STREET, LIVERPOOL; 7, CORNHILL; AND CHARING CROSS, LONDON.

The Invested Funds now amount to £3,254,324; the Fire Revenue to £818,085; and that of the Life to £254,397. The moderate rates of premium, with a guaranteed fixed bonus for the Life Policies of this Company, and their value as SPECIAL SECURITIES to third parties, render them particularly advantageous. Whole world leave is granted on reasonable terms, and claims are paid thirty days after admission.
JOHN ATKINS, Resident Secretary.

THE GUARDIAN FIRE AND LIFE ASSURANCE COMPANY.
Established 1821. No. 11, Lombard Street, London, E.C.
REDUCTION OF FIRE INSURANCE DUTY.
Subscribed Capital Two Millions.
Total Invested Funds upwards of £2,750,000.
Total Income upwards of £320,000.

NOTICE IS HEREBY GIVEN that FIRE POLICIES which expire at MICHAELMAS must be renewed within Fifteen Days at this Office, or with the Company's Agents throughout the Kingdom, otherwise they become void.

All Insurances now have the benefit of the REDUCED DUTY of 1s. 6d. per Cent.

For Prospectus and other information apply to the Company's Agents, or to T. TALLEMACH, *Secretary*.

ANTONI FORRER,
ARTIST IN HAIR & JEWELLERY,
BY APPOINTMENT TO THE QUEEN,
REMOVED
FROM REGENT ST. AND FROM BAKER ST.
TO
2. HANOVER ST. HANOVER SQUARE.
N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

JOSHUA ROGERS'S
UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,
PATRONISED AND USED BY THE ROYAL FAMILY,
Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.
JOSHUA ROGERS'S
Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.
JOSHUA ROGERS'S
Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.
JOSHUA ROGERS'S
Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.
The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les celebres*."
Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

PRIZE MEDAL to MAW and Co.
INTERNATIONAL EXHIBITION, 1862.
IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

LECHERTIER, BARBE, & CO.'S
PATENT
PAPIER-MACHE LAY FIGURES
(D. T. LEE'S PATENT),
Moulded on Nature, very Flexible, Light, and Firm.

MALE OR FEMALE, LIFE-SIZE . .	£12 0 0
YOUNG GIRL	7 10 0
CHILD	3 10 0

LECHERTIER, BARBE, & CO.,
60, REGENT STREET, LONDON, W.

IMPORTANT.
OPTICAL AND PHOTOGRAPHIC WAREHOUSE,
22, RED LION SQUARE.
MR. J. SOLOMON,
Having received exclusive permission to copy the Engravings in the "ART-JOURNAL" for Magic Lantern Slides, respectfully informs Photographers, Dealers, and others, that he can supply the Slides at very low prices, mounted or unmounted, coloured or plain, or in the prepared state for colouring, varnished or unvarnished.

THE TOURIST'S TELESCOPE,
10s. 6d. (FOR SEA AND LAND,) 10s. 6d.
Covered in Leather, with Slings.
UNEQUALLED FOR POWER AND DEFINITION.
HARVEY, REYNOLDS, & CO.,
10, BRIGGATE, LEEDS.

J. & G. NICHOLLS,
DESIGNERS & ENGRAVERS UPON WOOD,
ALDINE CHAMBERS, PATERNOSTER ROW.
Every description of Wood Engraving for Publishers, Authors, and Manufacturers.
*** For Specimens see "Art-Journal," "Leisure Hour," &c.


RACE.
FIELD.
YACHT.
RIFLE.

BURROW'S
MALVERN LANDSCAPE GLASSES.
RACING JUDGES USE THEM.
RIFLEMEN AND DEERSTALKERS USE THEM.
*** See new Illustrated Catalogue and Testimonials, post free.
W. & J. BURROW, GREAT MALVERN.
Arnold, 72, Baker Street; Wales & McCulloch, 56, Cheapside, and 22, Ludgate Hill.

ART-UNION OF LONDON.

NEW PROSPECTUS—1868.

Instituted 1837. Incorporated 1846.

President.
THE RIGHT HON. LORD HOUGHTON, D.C.L.

Vice-Presidents.
THE MOST HONOURABLE THE MARQUIS OF NORTHAMPTON. | THE VERY REVEREND THE DEAN OF ST. PAUL'S.

Council.

EDMUND E. ANTROBUS, ESQ., F.S.A.
HENRY BAKER, ESQ.
CHARLES BARRY, ESQ.
THOMAS BELL, ESQ., F.R.S.
FRAS. BENNOCH, ESQ., F.S.A.
SIR W. H. BODKIN.
EDGAR A. BOWRING, ESQ., C.B.
ROBERT BROADWATER, ESQ.
JOSHUA W. BUTTERWORTH, ESQ., F.S.A.
B. B. CABBELL, ESQ., F.R.S.
E. S. DALLAS, ESQ.
ROBERT DICKSON, M.D., F.L.S.
CHARLES JOHN DIMOND, ESQ.
PROFESSOR DONALDSON.
THE RIGHT HON. SIR T. GABRIEL, BART., LORD MAYOR.
GEORGE GODWIN, ESQ., F.R.S., F.S.A.
THOMAS GRISSELL, ESQ., F.S.A.
PHILIP HARDWICK, ESQ., R.A.
HENRY HAYWARD, ESQ.
JOHN HENDERSON, ESQ., F.S.A.
CHARLES HILL, ESQ., F.S.A.
JAMES HOPGOOD, ESQ.
ROBERT HUDSON, ESQ., F.R.S.
CHARLES LEAF, ESQ.
JOHN MARTIN, ESQ.
THEODORE MARTIN, ESQ.
CHARLES MAYHEW, ESQ.
SIR CHAS. NICHOLSON, BART., D.C.L.
J. R. PLANCHÉ, ESQ., Somerset Herald.
LEWIS POCOCK, ESQ., F.S.A.
J. ANDERSON ROSE, ESQ., F.R.S.L.
T. G. SAMBROOKE, ESQ.
SAMUEL SMILES, ESQ.
WILLIAM SMITH, ESQ., F.S.A.
R. ZOUCH S. TROUGHTON, ESQ.
PROF. WESTMACOTT, R.A., F.R.S., F.G.S.
SIR GARDNER WILKINSON, F.R.S.
THOMAS WILLIAMS, ESQ.
SAMUEL WILSON, ESQ., ALDERMAN.
M. DIGBY WYATT, ESQ., F.S.A.

Every Subscriber of One Guinea will receive, BESIDES A CHANCE OF A PRIZE AT THE ANNUAL DISTRIBUTION IN APRIL,
An Impression of an important Plate,
HAMLET—THE PLAY-SCENE,
engraved by C. W. Sharpe, from the celebrated Original Picture in the National Collection, South Kensington, by DANIEL MACLISE, R.A.

THE PRIZES INCLUDE
THE RIGHT TO SELECT A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS;
STATUETTES IN PORCELAIN,
MEDALLION INKSTANDS IN BRONZE,
SILVER MEDALS OF SIR R. WESTMACOTT, R.A.,
and other Works, all produced exclusively for the Society.

An Artist's Proof of the Plate may be had for FIVE GUINEAS, with Five Chances in the distribution; or a Lettered Proof on India, with Two Chances, for TWO GUINEAS.
GEORGE GODWIN, } *Honorary*
LEWIS POCOCK, } *Secretaries.*
444, WEST STRAND, W.C., *October*, 1867.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

THE CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from Mixture with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.

Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without advance.

CHARLES HINDLEY & SONS. Established 1817.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S

EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

SUPERIOR FURNITURE,

BEDSTEADS, BEDDING, CARPETS, AND CURTAINS.



T. H. FILMER and SON beg respectfully to call attention to their Old-established Manufactory and Warerooms, containing the LARGEST STOCK IN THE KINGDOM of the Quality and Design which, for the last Thirty Years, has gained for them such extensive patronage, the prices being the same as frequently charged for inferior goods.

FILMER'S SUPERIOR EASY CHAIRS AND SOFAS, of the best quality, made to shape on approval.

FILMER'S CIRCULAR EXTENDING DINING TABLES, opening to any size by a single movement.

T. H. FILMER and SON.

MANUFACTORY:

31, 32, and 28, BERNERS STREET, OXFORD STREET,
and 34 & 35, CHARLES STREET, LONDON, W.

AN ILLUSTRATED PRICED CATALOGUE SENT POST FREE.

All Advertisements should be forwarded direct to the Advertising Manager, MR. THOMPSON, 294, City Road, E.C.

THE ART-JOURNAL ADVERTISER.

No. 353. LONDON: NOVEMBER, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

ARTISTS are informed that Pictures can be received at any time, to REPLACE THOSE SOLD.

For terms and particulars apply to MR. C. W. WASS, Superintendent of the Gallery.

TWO ARTISTS.—THE COUNCIL of the ART-UNION of LONDON offer a premium of TWO HUNDRED GUINEAS for a series of not less than 20 partially shaded drawings (size 12 in. by 8 in.) illustrating some poetical or historical work of a British Author, or events in British history, the selection being left to the discretion of the Artist. The Council propose to add a further sum of One Hundred Guineas if a series of very high character be submitted; at the same time they reserve the right of withholding any premium in the event of not receiving any work of adequate merit.

TEN finished drawings only need be sent in by each artist, at first, accompanied by rough sketches of the subjects which he proposes to treat in the same style to complete his series. Each set with a sealed letter containing the artist's name and address, and bearing some mark of reference to the drawings, is to be sent to the office, 444, West Strand, before 5 o'clock on the 2nd of March, 1868.

The series that may be selected for the premium is to be the absolute property of the Art-Union, with copyright. One Hundred Guineas will be paid when the award is made, and the balance on completion of the series to the satisfaction of the Council, within six months of the date of the first award.

GEORGE GODWIN, } Honorary
LEWIS POCOCK, } Secretaries.

BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 6 o'clock. Admission 1s. Catalogue. 6d.

PERMANENT EXHIBITION OF HIGH-CLASS PICTURES.

P. L. EVERARD, 4, Parvis Sainte Gudule, and 23, Rue des Croisades, Brussels, the best house in the World for Continental Pictures. Works from the easels of the French, Belgian, Dutch, and German Schools.

MR. ARTHUR TOOTH'S SECOND ANNUAL WINTER EXHIBITION of HIGH-CLASS PAINTINGS and WATER-COLOUR DRAWINGS will OPEN on Saturday, November 2, from 10 till 6, at the Fine-Art Gallery, 5, Haymarket. Admission One Shilling, including Catalogue. The Exhibition will contain Works by Rosa Bonheur, Bonnat, Fortunius, E. Frére, Ruiperez, Duverger, Soyer, Trayer, Lambinet, John Linnell, Verboeckhoven, J. T. Linnell, Peter Graham, George Cole, W. P. Frith, R.A., G. E. Hicks, John Pettie, A.R.A., Hillingford, F. W. Hulme, G. B. O'Neil, Vicat Cole, Birket Foster, F. Tayler, E. Duncan, G. Fripp, D. Cox, Louis Haghe, A. W. Hunt, F. W. Topham, H. Brittain Willis, J. D. Harding, T. M. Richardson, George Shalders, W. L. Leitch, C. Davidson, E. K. Johnson, W. Goodall, and others.

HILL'S FINE ART GALLERY, CARVER AND GILDER, AND PICTURE FRAME MAKER.
The Newest Designs and Best Workmanship.
3, LEADENHALL STREET, CORNHILL.
High Class Works of Art always on view.

MR. MORBY'S COLLECTION OF HIGH CLASS MODERN PICTURES, including works by

W. P. Frith, R.A.,	T. Faed, R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	P. Nasmyth,
J. C. Hook, R.A.,	Erskine Nicol, A.R.A.,	J. Linnell, Sen.,
J. Phillip, R.A.,	F. Goodall, A.R.A.,	W. Müller,
P. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	E. Frere,
T. Creswick, R.A.,	J. Sant, A.R.A.,	Peter Graham.
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	Orchardson.

ROYAL EXCHANGE FINE ARTS GALLERY, 24, CORNHILL.

PRIZE MEDAL to MAW and Co.
INTERNATIONAL EXHIBITION, 1862.

IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

SALVIATI & COMPANY,

(LIMITED)
Of 431, OXFORD STREET, LONDON,
beg respectfully to inform their patrons and the public generally that they have removed to
No. 30, ST. JAMES'S STREET.

DR. SALVIATI'S
VENETIAN ENAMEL-MOSAICS
FOR
ART COLLECTIONS & MURAL DECORATIONS,
ECCLESIASTIC AND DOMESTIC.

VENETIAN GLASS FOR CABINET SPECIMENS,
And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

CUMBERLAND DEPOT FOR ART BRONZES, PARISIAN CLOCKS, GARNITURES DE CHEMINÉES,

ARTICLES DE FANTAISIE ET LUXE.

J. A. WHEATLEY

Begs respectfully to invite inspection by visitors to Cumberland of his new Selections at the PARIS EXHIBITION, including artistic designs in every department of the Goldsmith's Art, Watches, Clocks, and Bronzes, unsurpassed in quality, and moderate in price.

JEWELLERY IN CUMBERLAND, WESTMORELAND, AND SCOTCH PEBBLES,
Mounted in Local Silver.
ELECTRO AND SILVER PLATE, ETC.

65, ENGLISH STREET, CARLISLE.
BRANCH ESTABLISHMENT,
1, ST. ANDREW'S PLACE, PENRITH.

Honourable Mention, Exposition Universelle, Paris, Classes XXI. and XXXVI.

"PRIZE MEDAL"
Atte ye GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 8/.
ILLUSTRATED PRICE LIST POST FREE.

BURNET ON PAINTING.

IN QUARTO, £4 10s.
A TREATISE ON PAINTING.
IN FOUR PARTS.
Illustrated by 130 Etchings from celebrated Pictures.
By JOHN BURNET, F.R.S.
The Parts may be had separately.

1. ON THE EDUCATION OF THE EYE . Second Ed., 28s.
2. ON COMPOSITION . . . . . Seventh Edition, 15s.
3. ON LIGHT AND SHADE . . . . . Sixth Edition, 15s.
4. ON COLOUR . . . . . Fifth Edition, 31s. 6d.

In royal 4to., with proof Impressions on India Paper, and Portrait of the Author. Price £8 8s., half morocco, gilt tops.

"Mr. Burnet writes as an artist on the practice of his art; his illustrations are an admirable *essay* in themselves."—*Athenæum.*

J. & J. LEIGHTON, 40, Brewer Street, Golden Square, W.

LECHERTIER, BARBE, & CO.'S PATENT
PAPIER-MACHE LAY FIGURES
(D. T. LEE'S PATENT),
Moulded on Nature, very Flexible, Light, and Firm.

MALE OR FEMALE, LIFE-SIZE . .	£12 0 0
YOUNG GIRL	7 10 0
CHILD	3 10 0

LECHERTIER, BARBE, & CO.,
60, REGENT STREET, LONDON, W.

MANCHESTER.

THE VALUABLE STOCK of PICTURES, DRAWINGS, and ENGRAVINGS,

AND THE

PRIVATE COLLECTION OF WORKS OF ART,

OF THE LATE

Mr. J. C. GRUNDY.

MESSRS. CHRISTIE, MANSON, AND WOODS
Respectfully give notice that they will
SELL BY AUCTION
at the
FREE TRADE HALL, MANCHESTER,
On MONDAY, NOVEMBER 4, and seventeen following days—Saturdays and Sundays excepted—at 12 for 1 o'clock precisely,
BY ORDER OF THE EXECUTORS,
The very extensive and valuable collections of modern
PICTURES AND DRAWINGS,
ANCIENT AND MODERN ENGRAVINGS, BOOKS OF ART, MODELS, ETC.
THE STOCK IN TRADE AND PRIVATE COLLECTION,
Formed with well-known taste and judgment during the last Forty Years, by that Eminent Connoisseur,
MR. JOHN CLOWES GRUNDY, *Deceased.*

THE PICTURES comprise several Important Works of W. Etty, R.A.; "Ithuriel and Satan," one of the finest works of B. R. Haydon; a Splendid Landscape by Copley Fielding; and Beautiful Cabinet Works of

Baxter.	Kennedy.	Pickersgill.
Chambers.	Lander.	Poole.
Cooper.	Le Jeune.	Smirke.
Cox.	Liverseege.	Stanfield.
Danby.	Martin.	Wilkie.
Frost.	Mulready.	Wilson.
Goodall.	O'Neill.	

Views of Old Manchester, by Ralston; Portraits of John Wesley, Curran, Mrs. Jameson, &c.

THE DRAWINGS comprise a Grand Chef-d'œuvre of G. Cattermole; a Splendid Large Work of E. Duncan; several very Fine Works of Copley Fielding; Three Important Works of S. Prout; numerous Capital Works of David Cox; and Fine Examples of

Barrett.	Liverseege.	Shalders.
Cooper.	Lundgren.	Smith.
De Wint.	Maclise.	Stanfield.
Fripp.	Martin.	Tayler.
Foster.	Mole.	Turner.
Haghe.	Müller.	Warren.
Harding.	Richardson.	Watson.
Hunt.	Robson.	Wyld.

A series of Seventy-five Original Sketches from nature by S. Prout; many beautiful copies of Celebrated Old Pictures by J. West; very fine Italian copies of Roman and Pompeian Frescoes; exquisite Miniatures by Sir W. C. Ross, R.A.; Original Models by W. C. Marshall, R.A., Engelhard, and Flaxman; exquisitely Carved Frame by Rogers; Carved Cabinets and Chairs; Fine Books, including Roberts' Egypt and Nubia, Turner's Southern Coast, The Royal Gallery, Bartsch Peintre Graveur, Smith's Catalogue Raisonné, &c. &c.; Bruillot's Dictionary of Monograms, and many other works on Art Galleries, &c.

The ORIGINAL ENGRAVED STEEL PLATES and STOCK of the Portraits of the Bishop of Manchester, Canon Stowell, Charles Swains the Poet, &c.; Chromolithographs; Coloured and Plain Photographs; Albums; Scrap Books; Writing Desks and Paper Cases; Mathematical Instruments and Microscopes.

THE COLLECTION OF ENGRAVINGS comprises several Thousand Specimens, including a very large number of Fine Works of the Italian, German, French, and English Schools, including Splendid Examples, in the *finest states*, of

Anderloni.	Felsing.	Morghen.
Bervic.	Forster.	Perfetti.
Bridoux.	Garavaglia.	Sharp.
Calamatta.	Houbraken.	Strange
Claessens.	Jesi.	Steinle.
Cousins.	Lefevre.	Schiavone.
Desnoyers.	Mandel.	Vertue.
Dupont.	Martinet.	Wille.
Faithorne.	Mercurij.	Woollett.
	Müller.	

Two Sets of the works of Toschi, in Remark-Proof States.

A MAGNIFICENT COLLECTION of the WORKS OF SIR JOSHUA REYNOLDS,
In the finest and most rare states, mounted in oak and ebonised and gold frames.

A very Large and Fine Collection of the Works of J. M. W. Turner, R.A., Sir E. Landseer, R.A., and all the best Modern Painters and Engravers; Etchings by M. Antonio, Rembrandt, A. Dürer, and Beham; Historical Portraits, &c.

THE PRIVATE COLLECTION,
REMOVED FROM THE LATE MR. GRUNDY'S RESIDENCE, THE CLIFF, HIGHER BROUGHTON,
Comprises, among the DRAWINGS, a Magnificent Work of S. Prout; several very Fine Works of David Cox, presented by the Artist; a View of Florence, the engraved work of J. M. W. Turner, R.A.; and Choice Examples of

Absolon.	Finch.	Poole.
Austen.	Frost.	Roberts.
Barrett.	Liverseege.	Wright, and
Chalon.	Maclise.	Wyld.

THE PICTURES comprise a very Fine Work of H. Howard, R.A.; Two Beautiful Landscapes by David Cox; and Choice Cabinet Works of

Baxter.	Hilton.	Müller.
Cooper.	Inskipp.	Pickersgill.
Creswick.	Kennedy.	Roberts.
Danby.	Leslie.	Stanfield, and
Etty.	Le Jeune.	Uwins.
Frith.	Martin.	

May be publicly viewed Friday and Saturday preceding, and Catalogues had (price One Shilling), at 4, Exchange Street, Manchester; 26, Church Street, Liverpool; the Free Trade Hall, Manchester; and at Messrs. CHRISTIE, MANSON, and WOODS' Offices, 8, King Street, St. James's Square, London, S.W.

NOSOTTI'S

LOOKING- ENDLESS VARIETY. GLASSES.

GILT DECORATING ARTICLES OF EVERY DESCRIPTION.

HOUSE DECORATIONS OF A NEW CHARACTER.

CABINET AND UPHOLSTERY FURNITURE, AND WINDOW CURTAINS.

TEN SHOW-ROOMS. DESIGNS AND EXPERIENCED ARTISTS TO ALL PARTS.

397, 398, 399, Oxford Street, London.

CARVERS, GILDERS, UPHOLSTERERS, &c.

JAMES RYAN,

116, LONG ACRE, LONDON, W.C.,

OLD-ESTABLISHED

LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.

The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.

Fancy Wood Mouldings in the length, or joined into Frames.

PRIZE MEDAL À L'EXPOSITION UNIVERSELLE À PARIS, 1867,

FOR PICTURE FRAMES.

C. ROWLEY,

DECORATIVE CARVER AND GILDER,

AND IMITATION ORMOLU FRAME MAKER,

MANUFACTORY—BOOND STREET, NEW CROSS, MANCHESTER.

See Engraved Specimens Art-Journal Illustrated Catalogue, May, 1867, page 47.

TABLE GLASS, ENGRAVED AND CUT,

DINNER, DESSERT, AND BREAKFAST WARE,

CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, *HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established* 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

By Appointment to T.R.H. the Prince and Princess of Wales.

SANGSTERS' UMBRELLAS,

ON FOX'S PATENT PARAGON FRAMES,

FOUR PRIZE MEDALS AWARDED.

To prevent mistakes, W. and J. S. beg to remind the public that all goods of their manufacture have LABELS of the annexed pattern, with the words "SANGSTERS' MAKERS," and that their only establishments are—

140, REGENT STREET, 94, FLEET STREET, | 10, ROYAL EXCHANGE, 75, CHEAPSIDE.*

* *Wholesale and Shipping Warehouse.*

N.B.—OBSERVE THE NAME..

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.

RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS, a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN, to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 9d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOOK OF PERFUMES (5th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,

96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

FOR SALE, 500 CHINESE GONGS.

PURE CHINESE TEA.—The Best Family Tea in England at 2s. 6d. per lb., in 1 lb. packets, 6 lb. tins, and 14 lb. boxes. At HEWETT'S large Chinese Warehouse, 32, King William Street, London Bridge, opposite the Monument, where can be seen the largest collection of Chinese and Japanese productions in the World. West End Branch, Baker Street Bazaar; 41, East Street, Brighton; and Hong Kong.

HEDGES & BUTLER solicit attention to their pure

ST. JULIEN CLARET,

at 18s., 20s., 24s., 30s., and 36s. per doz.; La Rose, 42s.; Latour, 54s.; Margaux, 60s., 72s.; Chateau Lafitte, 72s., 84s., 96s.; superior Beaujolais, 20s., 24s.; Macon, 30s., 36s.; choice Burgundy, 48s., 60s., 72s., 84s.; pure Chablis, 30s., 36s., 48s.; Sauterne, 48s., 72s.; Roussillon, 36s.; sparkling Champagne, 42s., 48s., 60s., 66s. 78s.

SUPERIOR GOLDEN SHERRY,

of soft and full flavour, highly recommended, at 36s. per dozen.

Good Dinner Sherry, and Port from the Wood .. 24s. and 30s.
High class Pale, Golden, or Brown Sherry ..... 42s. „ 48s.
Port, from first class shippers .... 36s., 42s., 48s. to 60s.
Hock and Moselle ..... 30s., 36s., 48s., 60s. „ 120s.

Fine Old Sack, rare White Port, Imperial Tokay, Malmsey, Frontignac, Constantia, Vermuth, and other rare Wines. Fine Old Pale Cognac Brandy, 60s. and 72s. per dozen. On receipt of a Post-office order, or Reference, any quantity, with a priced List of all other Wines, will be forwarded immediately by

HEDGES AND BUTLER,

LONDON: 155, REGENT STREET, W.

Brighton: 30, King's Road. (Originally Established A.D. 1667.)

ALLNUTT'S

AROMATIC FUMIGATING OR PASTILE PAPER.

This article from the certainty of its smouldering, and its great fragrance, is found invaluable in the Sick-room or on a Sea Voyage, in removing the closeness of the room or cabin, or in overcoming any unpleasant effluvia, from whatever cause arising.

Sold in Packets, 6d. each, by Chemists, &c.

A Packet forwarded on receipt of six stamps.

FREDERICK ALLNUTT, 12 & 13, Chapel Row, Portsea.

FLOUR (ESSEX), WARRANTED FREE FROM ADULTERATION, to any part of London (not less than 14 lbs.), carriage free. Whites, for Pastry; Households, recommended for Bread-making; Seconds; Wheat Meal, for Brown Bread; Best fine and coarse Scotch Oatmeal, Lentil, Maize, and Buckwheat Flours. Address, HORSNAIL and CATCHPOOL, Bulford Steam Mills, Witham, Essex; or 355, Goswell Road, City Road, E.C. Directions for Bread-making gratis. Terms cash. German Yeast. A half-sack (140 lbs.) carriage free to any railway-station within 200 miles. Circular of Prices by Post.

SACCHARATED WHEAT PHOSPHATES.

A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,

ESPECIALLY IN BREAD AND MILK.

Sold in Bottles at 1s., 2s., and 3s. 6d. each.

NONE GENUINE WITHOUT TRADE MARK.

Prepared by T. MORSON & SON,

31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.

AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.

USE SYMINGTON'S

PATENT PEA FLOUR,

For making Soup in One Minute without Boiling.

BOWDEN STEAM MILLS, MARKET HARBOROUGH.

HEALTHY CHILDHOOD

PROMOTES ROBUST MANHOOD.

Important to Mothers & Invalids.

NEAVE'S

FARINACEOUS FOOD,

FOR INFANTS & INVALIDS

Is rapidly becoming the most popular diet, from its being palatable, most nutritious, pure, and unmedicated. On it infants thrive remarkably, and usually prefer it to other kinds of diet.

"NEAVE'S" FOOD

Is highly approved and recommended by medical practitioners, including the eminent London Drs. Lankester, Hassall, Letheby, and Ure.

Sold in 1s. tins by respectable Chemists and Grocers.

NEAVE and Co., Manufacturers,

FORDINGBRIDGE, SALISBURY.

OSLER'S GLASS CHANDELIERS,
WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;

STATUETTES,
In Parian;

VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.

No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

GODDARD'S NON-MERCURIAL PLATE POWDER

THIS Powder has now obtained a reputation throughout the United Kingdom and the Colonies altogether unequalled by any article ever introduced for cleaning Plate. See the Recommendations of more than 500 Leading Firms which accompany each genuine box. Sold by all Chemists and the principal Ironmongers and Silversmiths, in Boxes, 1s., 2s. 6d., and 4s. 6d. each, and by the Inventor, 16, Gallowtree Gate, Leicester. Wholesale by the leading Factors and Patent Medicine Houses.

LONDON CARPET WAREHOUSE.

WAUGH AND SON,
3 & 4, GOODGE STREET, W., and 65 & 66, TOTTENHAM COURT ROAD.

BRITISH AND FOREIGN CARPETS
OF EVERY DESCRIPTION.

CURTAINS AND PORTIERES, ETC.
OF THE NEWEST FABRICS AND DESIGN.

BY SPECIAL APPOINTMENT TO HIS MAJESTY THE KING OF ITALY.

POMPEIAN PAPERHANGINGS

For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.

MANUFACTURER OF POMPEIAN PAPERHANGINGS.

ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1830.
CLASS XIX, PARIS EXHIBITION.

BROWN & POLSON'S
B P TRADE MARK
PATENT CORN FLOUR.

THE BEST QUALITY at 8d.

IS SUPPLIED BY
MOST RESPECTABLE GROCERS.

To obtain Extra Profit by the Sale, Counterfeit Cheap Kinds are sometimes substituted.

PROTECTION FROM FIRE.
BRYANT & MAY'S
PATENT
SPECIAL SAFETY MATCHES.
TRADE MARK

ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX

Sold by GROCERS, CHEMISTS, IRONMONGERS, CHANDLERS, STATIONERS &C. EVERYWHERE.

WHITECHAPEL ROAD, LONDON, E.

THE CONVERTIBLE OTTOMAN,
FORMING TWO SETTEES, AND TWO EASY CHAIRS, FOR CENTRE OF ROOM.



T. H. FILMER and SON respectfully call attention to this elegant and commodious article, which, with their LARGE STOCK OF SUPERIOR FURNITURE, EASY CHAIRS, and SOFAS, may be seen at their Old-Established Manufactory and Show Rooms.
31, 32, & 28, BERNERS STREET, OXFORD STREET, & 34 & 35, CHARLES STREET, LONDON, W.

An Illustrated Priced Catalogue, with 1,000 woodcuts, post-free.

HEAL AND SON'S
EIDER-DOWN QUILTS,

From 23s. to £12.

ALSO

GOOSE-DOWN QUILTS,

From 10s. to 48s.

LISTS OF PRICES AND SIZES SENT FREE BY POST.

HEAL AND SON'S Illustrated Catalogue of Bedsteads and Priced List of Bedding also sent post free on application to

196, TOTTENHAM COURT ROAD, W.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 14th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les celebres*."

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

J. & R. M'CRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—

Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 36s. to 100s.—Clarets, 20s. to 180s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.

Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.

Samples on application.—Terms cash.

THE

LIVERPOOL AND LONDON

AND

GLOBE INSURANCE COMPANY.

OFFICES:

1, DALE STREET, LIVERPOOL; 7, CORNHILL; AND CHARING CROSS, LONDON.

The Invested Funds now amount to £3,254,334; the Fire Revenue to £818,055; and that of the Life to £254,397. The moderate rates of premium, with a guaranteed fixed bonus for the Life Policies of this Company, and their value as SPECIAL SECURITIES to third parties, render them particularly advantageous. Whole world leave is granted on reasonable terms, and claims are paid thirty days after admission.

JOHN ATKINS, Resident Secretary.

TRUE ECONOMY, COMPOSITE HOUSEHOLD SOAP, Concentrated by Machinery into 1-lb. Cakes, 6d. per lb.

And for which THE SILVER PRIZE MEDAL has been awarded at PARIS 1867.

WHOLESALE ONLY

The City Soap Works, London.

WHITE AND SOUND TEETH insured by using JEWSBURY and BROWN'S ORIENTAL TOOTH PASTE.

Established Forty years as the most agreeable and effectual preservative for the Teeth and Gums.

Sold universally in pots at 1s. 6d. and 2s. 6d.

None genuine unless signed Jewsbury and Brown, Manchester.

Observe the Trade Mark on Label round each Pot.

ALL THE YEAR ROUND.

A GOOD STATE OF HEALTH may be secured by the simple and cheap process of taking

PARR'S LIFE PILLS

whenever there is any symptom of indisposition. They promote appetite, aid digestion, purify the blood, and keep the bowels regular.—May be had of any Chemist.

IMPORTANT.

OPTICAL AND PHOTOGRAPHIC WAREHOUSE,

22, RED LION SQUARE.

MR. J. SOLOMON,

Having received exclusive permission to copy the Engravings in the "ART-JOURNAL" for Magic Lantern Slides, respectfully informs Photographers, Dealers, and others, that he can supply the Slides at very low prices, mounted or unmounted, coloured or plain, or in the prepared state for colouring, varnished or unvarnished.

Post free for 7 stamps. A new work on the Teeth, entitled

PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

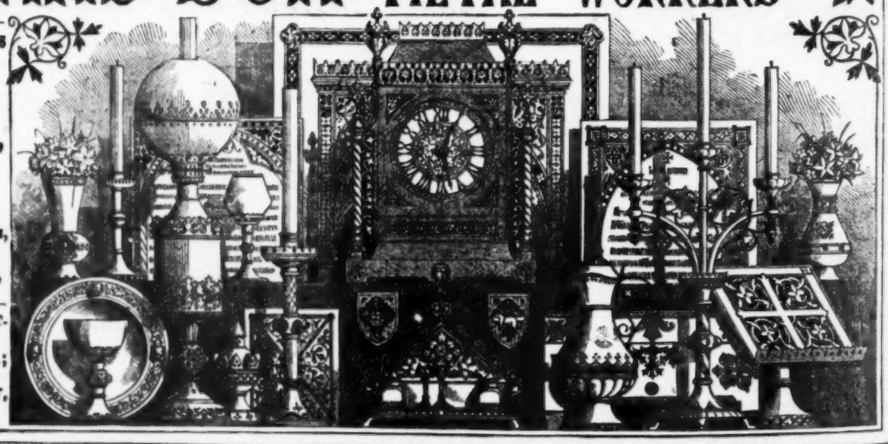
BRITISH COLLEGE OF HEALTH, Euston Road, London. Forty years' use of these Medicines (MORISON'S VEGETABLE UNIVERSAL MEDICINES) by the public has proved their efficacy and virtues, and the truth of Mr. Morison's system as to the cure of diseases. Being composed only of vegetable matter or medicinal herbs, they are found by experience to be harmless to the most tender age, or the weakest frame, under every stage of human suffering; the most pleasant and benign in their operation ever offered to the world; and at the same time the most certain in searching out the root of any complaint, however deep, and of performing a cure, if within the reach of human means. The medicines consist of three sorts, tending to the same purpose—that is, to cleanse and purify the blood and fluids. They are named No. 1 Morison's Pills; No. 2 Morison's Pills. In boxes at 7½d., 1s. 1½d., 2s. 9d., and 4s. 6d.; family packets, 11s. each; also the Vegetable Aperient Powders, 1s. 1½d. per box. Morison's Vegetable Universal Medicines are sold by the Hygeian Agents, and all Medicine Vendors. Beware of Vaccination, which is a direct poisoner of the blood, and therefore the cause of all kinds of disease.

HART AND SON

MEDIÆVAL METAL WORKERS

MANUFACTURERS OF ARTICLES FOR ECCLESIASTICAL AND DOMESTIC PURPOSES, IN IRON, BRASS, AND SILVER.

Coronæ, Standards for Gas & Candles.	Clocks, Inkstands,
Lamps	Locks, Hinges,
Flower Vases,	Stoves, Fenders,
Lecterns,	Fire-irons,
Communion Services	Cornice Poles, Gates, Railings, &c. &c.



WORKS—SHOW-ROOMS & COUNTING-HOUSE

58 to 58, Wych Street, Strand, W.C.;

ALSO SHOW-ROOMS AT

70, 71, AND 72, BROOK STREET, HANOVER SQUARE, W.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

DINNEFORD'S FLUID MAGNESIA.

The best remedy FOR ACIDITY OF THE STOMACH, HEART-BURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

CHUBB'S
PATENT SAFES
AND
PATENT DETECTOR LOCKS.

Illustrated Price Lists gratis, and Post free.

CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

PRIZE MEDAL, PARIS EXHIBITION, 1867.

PEPSINE.

MORSON'S PEPSINE WINE,
MORSON'S PEPSINE LOZENGES,
MORSON'S PEPSINE GLOBULES,

Are perfectly palatable forms for administering this popular remedy for weak digestion.

MANUFACTURED BY
T. MORSON & SON,
31, 33, & 124, SOUTHAMPTON ROW, RUSSELL SQUARE, LONDON, W.C.

In Bottles and Boxes from 2s.

PANCREATIZED COD LIVER OIL in ½ and 1 pints.

SACCHARATED WHEAT PHOSPHATES (for Debility, &c.), in packets, 1s., 2s., and 3s. 6d.

OLDRIDGE'S
BALM OF COLUMBIA

Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.

Price 3s. 6d., 6s., and 11s.

C. & A. OLDRIDGE,
22, WELLINGTON STREET, STRAND, W.C.,
And all Chemists and Perfumers.
FOR CHILDREN IT IS INVALUABLE.

MANFIELD'S PATENT PICKLES.

MIXED PICKLES, PICCALILLI, ONIONS, GHERKINS, WALNUTS, ETC.

PRIZE MEDAL, PARIS, 1867.

"Atmospheric pressure is the great feature of the Manfield Patent. After preliminary treatment, the pickling vinegar is forced through the tissues and substance of the vegetables at a pressure of 45 lbs. on the square inch."—*Era.*

"Perfect purity, and greater tenderness, and consequent digestibility of the Pickles."—*Lancet.*

SOLE LICENSEES AND MANUFACTURERS,

JOHN BURGESS AND SON,
107, STRAND (Corner of Savoy Steps), LONDON.

Pin Makers to Her Most Gracious Majesty Queen Victoria.
D.F. TAYLER & Co's PATENT TOILET PINS,
LONDON & BIRMINGHAM.
SOLD BY ALL DRAPERS & HABERDASHERS.

MRS. S. A. ALLEN'S



WORLD'S HAIR-RESTORER AND ZYLOBALSAMUM.

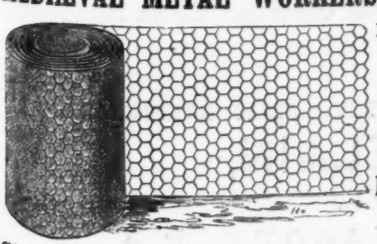
Mrs. S. A. ALLEN begs to announce that her Improved WORLD'S HAIR-RESTORER or DRESSING is now ready for sale; all the virtues of the former three preparations with several valuable additions are now combined *in one bottle*, and the price is reduced to *Six Shillings*. *It quickly changes grey or white hair to its natural colour and beauty, inducing new growth*, arresting the fall, &c. It imparts to the Hair a rich glossy appearance, and it requires but very few applications to prove all and more than is stated in this. At the earnest solicitations of many old patrons HER ZYLOBALSAMUM will still be manufactured same as formerly, but its use with the Restorer is no longer required. The price will remain the same, Three Shillings. Sold by most Chemists, Perfumers, &c.

DEPOT, 266, HIGH HOLBORN, LONDON.

BARNARD, BISHOP, & BARNARDS,

NORFOLK IRON WORKS, NORWICH,

MEDIÆVAL METAL WORKERS, WIRE DRAWERS, GALVANIZERS, AND MALLEABLE IRON FOUNDERS.



Manufacturers of Machine-made
GALVANIZED
WIRE NETTING
FOR
GAME,
POULTRY, SHEEP, AVIARIES,
Croquet Grounds, &c.

Strained Wire Fencing, and Galvanized Wire Strand for Fencing.

IRON HURDLES & GATES. CONTINUOUS IRON FENCING.



PATENT NOISELESS
LAWN MOWERS,
Without Gear Wheels or Chain, not liable to get out of Order.

IMPROVED SINGLE & DOUBLE CYLINDER GARDEN ROLLERS.

IRON CHAIRS AND TABLES,
For Camp or Garden.

IRON BEDSTEADS & COTS.
PATENT AND COTTAGE MANGLES.
Improved Iron Stable Fittings.

Hot Water Heating Apparatus for Churches, Greenhouses, Conservatories, &c.

THE UNIVERSAL COOKING RANGES.

ILLUSTRATED LISTS FORWARDED ON APPLICATION.

THE ENCYCLOPÆDIA BRITANNICA.

In 21 Vols. 4to., and Index, £25 12s. cloth; £32 2s. 6d. in half-bound Russia.

EDINBURGH: A. & C. BLACK. LONDON: SIMPKIN, MARSHALL & CO.

56 MAPS, COLOURED.



NEW EDITION, REVISED.

Folio, half bound morocco, gilt edges, price £3.

EDINBURGH: A. & C. BLACK.

J. & G. NICHOLLS,

DESIGNERS & ENGRAVERS UPON WOOD,

ALDINE CHAMBERS, PATERNOSTER ROW.

Every description of Wood Engraving for Publishers, Authors, and Manufacturers.

*** For Specimens see "Art-Journal," "Leisure Hour," &c.

TENNYSON—DORE.

"This edition is like erecting a statue to a hero in his lifetime."—SATURDAY REVIEW.

Ready November 11th,

VIVIEN AND GUINEVERE.

Illustrated by 18 Drawings by GUSTAVE DORE.

Together: Artist's Proofs, Ten Guineas; Photographs, Six Guineas; Engravings, Two Guineas.
Separately: Artist's Proofs, Five Guineas; Photographs, Three Guineas; Engravings, 25s.

Uniform with the above,

ELAINE.

Illustrated with 9 Photographs, from Drawings by GUSTAVE DORE.
Artist's Proofs, Five Guineas; Photographs, Three Guineas; Line Engravings, One Guinea.

London: EDWARD MOXON and CO., 44, Dover Street, W.

JOSHUA ROGERS'S

UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,

PATRONISED AND USED BY THE ROYAL FAMILY,

Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.

JOSHUA ROGERS'S

Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.

JOSHUA ROGERS'S

Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.

JOSHUA ROGERS'S

Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour. 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

NEW CHRISTMAS BOOK.

Just published, in quarto, price 21s., in ornamental Lombardo-Gothic covers designed by J. Leighton, F.S.A.; or 36s. bound in morocco antique; or 42s. in morocco elegant by Rivière,

LYRA GERMANICA, *the Christian Life.* Translated from the German by CATHERINE WINKWORTH. With upwards of 200 Illustrations from Original Designs, comprising Bible Landscapes, Scriptural Vignettes, Allegorical and Emblematical Marginalia, Tail-Pieces, and Initials, engraved on Wood from Original Designs by J. Leighton, F.S.A., E. Armitage, A.R.A., and F. Madox Brown.

London: LONGMANS, GREEN, and CO., Paternoster Row. Of whom may be had, uniform with the above in size and price, the Illustrated Edition of LYRA GERMANICA, *the Christian Year.*

ART-UNION OF LONDON.

NEW PROSPECTUS—1868.

Instituted 1837. Incorporated 1846.

President.

THE RIGHT HON. LORD HOUGHTON, D.C.L.

Vice-Presidents.

THE MOST HONOURABLE THE MARQUIS OF NORTHAMPTON. | THE VERY REVEREND THE DEAN OF ST. PAUL'S.

Council.

EDMUND R. ANTROBUS, ESQ., F.S.A.
HENRY BAKER, ESQ.
CHARLES BARRY, ESQ.
THOMAS BELL, ESQ., F.R.S.
FRAS. BENNOCH, ESQ., F.S.A.
SIR W. H. BODKIN.
EDGAR A. BOWRING, ESQ., C.B.
ROBERT BROADWATER, ESQ.
JOSHUA W. BUTTERWORTH, ESQ., F.S.A.
R. B. CABBELL, ESQ., F.R.S.
E. S. DALLAS, ESQ.
ROBERT DICKSON, M.D., F.L.S.
CHARLES JOHN DIMOND, ESQ.
PROFESSOR DONALDSON.
THE RIGHT HON. SIR T. GABRIEL, BART., LORD MAYOR.
GEORGE GODWIN, ESQ., F.R.S., F.S.A.
THOMAS GRISSELL, ESQ., F.S.A.
PHILIP HARDWICK, ESQ., R.A.
HENRY HAYWARD, ESQ.
JOHN HENDERSON, ESQ., F.S.A.
CHARLES HILL, ESQ., F.S.A.
JAMES HOPGOOD, ESQ.
ROBERT HUDSON, ESQ., F.R.S.
CHARLES LEAF, ESQ.
JOHN MARTIN, ESQ.
THEODORE MARTIN, ESQ.
CHARLES MAYHEW, ESQ.
SIR CHAS. NICHOLSON, BART., D.C.L.
J. R. PLANCHÉ, ESQ., Somerset Herald.
LEWIS POCOCK, ESQ., F.S.A.
J. ANDERSON ROSE, ESQ., F.R.S.L.
T. G. SAMBROOKE, ESQ.
SAMUEL SMILES, ESQ.
WILLIAM SMITH, ESQ., F.S.A.
R. ZOUCH S. TROUGHTON, ESQ.
PROF. WESTMACOTT, R.A., F.R.S., F.G.S.
SIR GARDNER WILKINSON, F.R.S.
THOMAS WILLIAMS, ESQ.
SAMUEL WILSON, ESQ., ALDERMAN.
M. DIGBY WYATT, ESQ., F.S.A.

Every Subscriber of One Guinea will receive, BESIDES A CHANCE OF A PRIZE AT THE ANNUAL DISTRIBUTION IN APRIL,

An Impression of an important Plate,

HAMLET—THE PLAY-SCENE,

engraved by C. W. Sharpe, from the celebrated Original Picture in the National Collection, South Kensington, by DANIEL MACLISE, R.A.

THE PRIZES INCLUDE

THE RIGHT TO SELECT A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS;

STATUETTES IN PORCELAIN,

MEDALLION INKSTANDS IN BRONZE,

SILVER MEDALS OF SIR R. WESTMACOTT, R.A.,

and other Works, all produced exclusively for the Society.

An Artist's Proof of the Plate may be had for FIVE GUINEAS, with Five Chances in the distribution; or a Lettered Proof on India, with Two Chances, for TWO GUINEAS.

444, WEST STRAND, W.C., *November*, 1867.

GEORGE GODWIN, } *Honorary*
LEWIS POCOCK, } *Secretaries.*

ALBEMARLE STREET.
Oct., 1867.

FORTHCOMING WORKS.

DEAN STANLEY'S MEMORIALS OF WESTMINSTER ABBEY. 8vo.

DR. WM. SMITH'S NEW COPIOUS AND CRITICAL ENGLISH-LATIN DICTIONARY. From entirely original sources. Medium 8vo.

MR. SEDDON'S RAMBLES IN THE RHINE PROVINCES. With Chromo-lithographs, Photographs, and Woodcuts. 4to.

MR. MOTLEY'S HISTORY OF THE UNITED NETHERLANDS; FROM THE DEATH OF WILLIAM THE SILENT TO THE TWELVE YEARS' TRUCE—1609. Vols. III. and IV., (*completing the Work*). 8vo.

LADY BROWNLOW'S REMINISCENCES OF A SEPTUAGENARIAN., 1802-15. Post 8vo.

SIR W. PAGE WOOD ON THE CONTINUITY OF SCRIPTURE, as declared by the Testimony of our Lord and of the Evangelists and Apostles. Post 8vo.

THE ARCHBISHOP OF YORK'S NEW WORK —LIFE IN THE LIGHT OF GOD'S WORD. 8vo.

MR. DARWIN ON THE VARIATION OF ANIMALS AND PLANTS. Illustrations. 2 Vols. 8vo.

MR. JENNINGS' EIGHTY YEARS OF REPUBLICAN GOVERNMENT in the UNITED STATES. Post 8vo.

DR. WHITE'S HISTORY OF THE MASSACRE OF ST. BARTHOLOMEW, and of the Religious Wars of the Reign of Charles IX. 8vo.

MR. SMILES' HUGUENOTS IN ENGLAND AND IRELAND; their Settlements, Churches, and Industries. 8vo.

MRS. SOMERVILLE ON MOLECULAR AND MICROSCOPIC SCIENCE. Illustrated. 2 Vols. Post 8vo.

THE DUKE OF WELLINGTON'S CIVIL AND POLITICAL DESPATCHES. Vol. II., 1823-25. 8vo. 20s.

LORD DERBY'S ILIAD OF HOMER, *Sixth Edition*. With Additional Translations. 2 Vols. Fcap. 8vo.

LIFE OF SIR CHARLES BARRY, R.A. By his Son, ALFRED BARRY, D.D. Illustrations. 8vo.

PROFESSOR VON SYBEL'S HISTORY OF THE FRENCH REVOLUTION, 1789-1795. Vols. I. and II. 8vo.

MR. DELEPIERRE'S HISTORICAL DIFFICULTIES AND CONTESTED EVENTS. Post 8vo.

PROFESSOR RAWLINSON'S HISTORY OF ANCIENT PERSIA: being the Concluding Volume of "The Five Monarchies of the East." Illustrations. 8vo.

SIR RODERICK MURCHISON'S SILURIA. *Fourth Edition, revised.* Illustrations. 8vo.

DEAN MILMAN'S HORACE. *New Pocket Edition.* With 100 Woodcuts. Small 8vo.

MR. BISSET'S HISTORY OF ENGLAND. From the Death of Charles I. to the Dissolution of the Long Parliament by Cromwell. Vol. II. 8vo. (*Completing the Work.*)

DEAN MILMAN'S HISTORY OF LATIN CHRISTIANITY. *Popular Edition.* 9 Vols. Post 8vo. 6s. each.

LORD DE ROS'S MEMORIALS OF THE TOWER OF LONDON. *Second Edition.* With Additions. Illustrations. Crown 8vo.

LIFE OF THOMAS TELFORD, ENGINEER. By SAMUEL SMILES. *Popular Edition.* Woodcuts. Post 8vo.

SIR CHARLES LYELL'S PRINCIPLES OF GEOLOGY. *Tenth Edition.* Illustrations. Vol. II. (*Completing the Work.*) 8vo.

MR. LAYARD'S NINEVEH AND ITS REMAINS: a Popular Narrative of an Expedition to Assyria, 1845-7. *New Edition.* Illustrations. Post 8vo.

MR. LAYARD'S NINEVEH AND BABYLON: a Popular Narrative of a Second Expedition to Assyria, 1849-51. *New Edition.* Illustrations. Post 8vo.

REV. CANON MANSEL'S LIMITS OF RELIGIOUS THOUGHT. *Fifth Edition*, with New Preface. Post 8vo.

MRS. JAMESON'S MEMOIRS OF ITALIAN PAINTERS, and Progress of Painting in Italy, from Cimabue to Bassano. *New Edition*, with 50 New Portraits. Crown 8vo.

REV. DR. ROBINSON'S BIBLICAL RESEARCHES IN PALESTINE. *Third Edition.* Maps. 3 Vols. 8vo.

MR. GALTON'S HINTS ON THE SHIFTS AND CONTRIVANCES AVAILABLE IN WILD COUNTRIES. *Fourth Edition, revised.* Woodcuts. Fcap. 8vo.

JOHN MURRAY, Albemarle Street.

ANTHONY TROLLOPE'S NEW MAGAZINE.

Published Monthly, Price One Shilling,

SAINT PAULS,

EDITED BY ANTHONY TROLLOPE,

AND

ILLUSTRATED BY J. E. MILLAIS, R.A.

Contents of No. 1, October, 1867.

Illustration.—"One Kiss before we part."
1. An Introduction by the Editor.
2. "The Leap in the Dark;" or, a Glance at what was done last Session.
3. All for Greed. A Novel. By the Baroness Blaze de Bury.
   - CHAP. I.—A Small Town.
   - II.—The Marriage Portion.
   - III.—The Sisters.
   - IV.—Martin Prévost's Ambition.
4. The Ethics of Trades' Unions.
5. The Turf: its Present Condition and Prospects.
6. On Sovereignty.
7. On Taste. By Henry O'Neil, A.R.A.
8. Phineas Finn, the Irish Member. By Anthony Trollope.
   - CHAP. I.—Phineas proposes to stand for Loughshane.
   - II.—Phineas is elected for Loughshane.
   - III.—Phineas takes his Seat.
   - IV.—Lady Laura Standish.

Contents of No. 2, November, 1867.

Illustration.—"You don't quite know Mr. Kennedy yet."
1. All for Greed. By the Baroness Blaze de Bury.
   - CHAP. V.—Poor Monsieur Richard's Riches.
   - VI.—The Lovers.
   - VII.—The Vicomte's Troubles.
2. The New Electors; or, Probable Effects of the Reform Bill on the Strength of Parties.
3. The Tourist at Home.
4. Secrets.
5. The Decay of the Stage.
6. The Military Armaments of the Five Great Powers.
7. A Sheffield Workman's Week Excursion to Paris and back for Seventy Shillings.
8. About Hunting.
9. Glass Houses.
10. Phineas Finn, the Irish Member. By Anthony Trollope.
    - CHAP. V.—Mr. and Mrs. Low.
    - VI.—Lord Brentford's Dinner.
    - VII.—Mr. and Mrs. Bunce.

LONDON: VIRTUE & COMPANY, 294, CITY ROAD.
PUBLISHING OFFICE, 26, IVY LANE, PATERNOSTER ROW.
AND SOLD BY ALL BOOKSELLERS IN TOWN AND COUNTRY.

NEW CHROMO-LITHOGRAPHS.

"CROSSING THE STREAM,"
after H. J. BODDINGTON. Size 33 by 20½, price £2 12s. 6d.

"AMALFI,"
after T. M. RICHARDSON. Size 22½ by 27, price £2 2s.

"COTTAGE IN THE WOOD,"
after F. R. LEE, R.A. Size 21½ by 24, price £1 11s. 6d.

"FALLS OF THE REICHENBACH, NEAR MEIRINGEN,"
after J. BÜTLER. Size 18½ by 24½, price £1 11s. 6d.

"VALLEY OF LAUTERBRUNEN,"
after J. BÜTLER. Size 26 by 18½, price £1 11s. 6d.

"BRAUBACH, ON THE RHINE, AND CASTLE OF MARKSBURG,"
after T. L. ROWBOTHAM. Size 23½ by 9½, price £1 1s.

"ISOLA PESCATORE, LAGO MAGGIORE,"
after T. L. ROWBOTHAM. Size 23½ by 9½, price £1 1s.

"AT MACCAGNE, LAGO MAGGIORE,"
after T. L. ROWBOTHAM. Size 24 by 9½, price £1 1s.

"ROMAN RUINS, FISH-MARKET, ROME,"
after S. PROUT. Size 16½ by 11, price £1 1s.

"GOTHIC RUINS, NORMANDY,"
after S. PROUT. Size 11½ by 17½, price £1 1s.

"VIEW NEAR SOPHLEY, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"COTTAGES NEAR BURLEY, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"NEAR RINGWOOD, NEW FOREST, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"NEAR CHRISTCHURCH, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"A PEACEFUL EVENING,"
after BIRKET FOSTER. Size 10½ by 7½, price 12s.

PUBLISHED BY
GEORGE ROWNEY & CO.,
52, Rathbone Place and 29, Oxford Street.

ANTONI FORRER,
ARTIST IN HAIR & JEWELLERY,
BY APPOINTMENT TO THE QUEEN,
REMOVED
FROM REGENT ST. AND FROM BAKER ST.
TO
2. HANOVER ST. HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

JACKSON'S BENZINE RECT:

Is most efficient for removing Grease, Oil, Paint, Varnish, &c., from all Fabrics. It is perfectly harmless to the most delicate Colour or Texture. A given quantity will cleanse a larger measure of material than any other article. Papers, Parchments, Leather and Kid Gloves it cleans with equal success. It may also be freely used to wash Gilding and other surfaces to which water may not be applied.

In Bottles at 6d. and 1s. each.

By the Principal Chemists and Artists' Colourmen.

WHOLESALE BY REEVES & SONS, 113, CHEAPSIDE.

WAVERLEY PENS
MACNIVEN & CAMERON
LONDON & EDINBURGH
PICKWICK PENS

THE RENAISSANCE and GOTHIC CARVED OAK FURNITURE AND PARQUETERIE MANUFACTORY,



60, BERNERS STREET, OXFORD STREET.
JULIUS YACOBY, PROPRIETOR.

Renowned for excellence of workmanship, elegance, and truthfulness in design, and moderate prices.

MESSRS. VIRTUE AND CO.'S PUBLICATIONS.

ACOUSTICS OF PUBLIC BUILDINGS; or the Science of Sound applied to the Purposes of the Architect and the Builder. By T. R. Smith, M.R.S.B.A., 12mo. limp cloth. 1s. 6d.

AGRICULTURAL ENGINEERING. A Treatise on Farm Buildings, Motive Powers and Machinery, Field Machines and Implements. By G. H. Andrews, C.E., 3 vols. in 1. 12mo. limp cloth. 3s.

AGRICULTURE. Treatise on Soils, Manures, and Crops. By R. Scott Burn, Editor of "The Year Book of Agricultural Facts." 12mo. limp cloth. 2s.

AGRICULTURE. Utilisation of Town Sewage, Irrigation, Reclamation of Waste Land. By R. S. Burn. 12mo. limp cloth. 2s. 6d.

ALGEBRA, THE ELEMENTS OF. By James Haddon, M.A. of King's College School, 12mo. limp cloth. 2s.
N.B.—A Key containing Solutions of Problems, by Professor Young. 1s. 6d.

ALGEBRA, GEOMETRY, AND TRIGONOMETRY, in easy Mnemonical Lessons. By Rev. T. P. Kirkman, M.A. 12mo. limp cloth. 1s. 6d.

ANALYTICAL GEOMETRY AND CONIC SECTIONS. By James Hann, of King's College School. 12mo. limp cloth. 1s.

ARCHITECTURE. The Orders of Architecture. By W. H. Leeds. 12mo. limp cloth. 1s.

ARCHITECTURE. The Styles of Architecture, and their History in various Countries. By T. Talbot Bury, Architect. 12mo. limp cloth. 1s. 6d.

ARCHITECTURE. The principles of design in Architecture. By E. L. Garbett, Architect. 12mo. limp cloth. 2s.

ARCHITECTURE of Marcus Vitruvius Pollio. Translated by Joseph Gwilt, F.R.A.S. 12mo. limp cloth. 5s.

ARCHITECTURE. The Principles of Beauty in Grecian Architecture. By George, Earl of Aberdeen. 12mo. limp cloth. 1s.

ARCHITECTURAL MODELLING IN PAPER. By T. A. Richardson, Architect. 12mo. limp cloth. 1s. 6d.

ARITHMETIC FOR CHILDREN, the Stepping Stone to Arithmetic. Exercises on the First Four Rules. By Abraham Arman. 12mo. limp cloth. 1s.
N.B.—A Key to the above, price 1s.

ARITHMETIC FOR SCHOOLS and SELF-INSTRUCTION. By J. Haddon. Revised by A. Arman. 12mo. limp cloth. 1s. 6d.
N.B.—A Key to the above. 1s. 6d.

ARITHMETIC IN THEORY AND PRACTICE. By Professor J. R. Young. 12mo. limp cloth. 1s. 6d.
N.B.—A Key to the above. 1s. 6d.

ARTILLERY. The Use of Field Artillery on Service. By Captain Taubert. Translated by Col. H. Maxwell. 12mo. limp cloth. 1s. 6d.

ASTRONOMY. The Rudiments of Astronomy. By Rev. R. Main, of Greenwich Observatory. 12mo. limp cloth. 1s.

BLASTING and QUARRYING of STONE, for Building, &c. By Gen. Sir John Burgoyne, Bart. 12mo. limp cloth. 1s. 6d.

BOOKKEEPING: a Rudimentary Treatise. By James Haddon, M.A. 12mo. limp cloth. 1s.

BRICK AND TILE MAKING: Detailed Account of the Various Processes. By Edward Dobson. 12mo. limp cloth. 2s.

BRIDGE CONSTRUCTION. Tubular, and Iron Girder Bridges. By G. Drysdale Dempsey, C.E. 12mo. limp cloth. 1s. 6d.

BUILDING. The Art of Building. By Edward Dobson. 12mo. limp cloth. 1s. 6d.

BUILDING ARCHES, PIERS, AND BUTTRESSES. By W. Bland. 12mo. limp cloth. 1s. 6d.

CARPENTRY AND JOINERY, the RUDIMENTS OF. By Professor Robison, and Thomas Tredgold, C.E. 12mo. limp cloth. 1s. 6d.
N.B.—Atlas of Plates illustrating the above. 4s. 6d.

CHEMISTRY, for the Use of Beginners. By Professor Geo. Fownes. 12mo. limp cloth. 1s.

CHRONOLOGICAL HAND-BOOK, for Students. 12mo. limp cloth. 2s. 6d.

CIVIL ENGINEERING. The Rudiments, for the Use of Beginners and for Working Engineers. By Henry Law, C.E., G. R. Burnell, C.E., and J. Aspinall. 12mo. limp cloth. 4s. 6d.

CIVIL ENGINEERING IN NORTH AMERICA. By David Stevenson, F.R.S.E. 12mo. limp cloth. 3s.

CLAY LANDS, AND LOAMY SOILS, their Chemical Qualities, Natural Properties, &c., &c. By Professor Donaldson. 12mo. limp cloth. 1s.

CLOCK AND WATCHMAKING. A Treatise on Clocks, Watches, and Bells. By E. Beckett Denison, M.A., Q.C. 12mo. limp cloth. 3s. 6d.

COAL, AND COAL MINING. By Professor Warrington W. Smyth, M.A., F.R.S., Chief Inspector of Mines of the Duchy of Cornwall. Crown 8vo. cloth. 7s. 6s.

COAL COMBUSTION. A Treatise on the Combustion of Coal, and the Prevention of Smoke. By C. Wye Williams. 12mo. limp cloth. 3s.

COLOURING. A Grammar of Colouring for Operative Painters, Decorative Architects, &c., &c. By G. Field. 12mo. limp cloth. 2s.

COMMERCIAL ARITHMETIC, THE ELEMENTS OF. By William Tate. 12mo. cloth. 2s. 6d.
N.B.—A Key to the above. 3s. 6d.

COMPOSITION AND PUNCTUATION. Familiarly Explained for the Use of the Artisan, &c. By Justin Brennan. 12mo. limp cloth 1s.

COPPER. The Metallurgy of Copper: an Introduction to Mining, Dressing, Assaying and Smelting the Ores of Copper, and Manufacturing its Alloys. By Dr. R. H. Lambourn. 12mo. limp cloth. 2s.

COTTAGE BUILDING. By Bruce Allen. 12mo. limp cloth. 1s.

CRANES and MACHINERY for RAISING HEAVY BODIES. How to Make Them. By Joseph Glynn, F.R.S. 12mo. limp cloth. 1s.

DIFFERENTIAL CALCULUS, THE ELEMENTS OF. By W. S. B. Woolhouse. 12mo. limp cloth. 1s.

DIFFERENTIAL CALCULUS. Examples and Solutions. By James Haddon. 12mo. limp cloth. 1s.

DOMESTIC MEDICINE. A Family Guide. By Ralph Gooding, B.A.M.B. 12mo. limp cloth. 2s.

DOOR LOCKS. Their Construction. By C. Tomlinson. 12mo. limp cloth. 1s. 6d.

DRAINAGE of DISTRICTS and LANDS. By G. D. Dempsey, C.E. 12mo. limp cloth. 1s.

DRAINAGE of TOWNS and BUILDINGS. By G. D. Dempsey, C.E. 12mo. limp cloth. 2s.

DWELLING-HOUSES, Erection of, with Specifications, &c. By S. H. Brooks. 12mo. 2s. 6d.

ECONOMY OF FUEL. By T. Symes Prideaux. 12mo. limp cloth. 1s.

EGGS AND POULTRY, as a Source of Wealth. 12mo. 1s.

ELECTRIC TELEGRAPH. By Robert Sabine, F.A.S. 8vo. cloth. 12s. 6d.

ELECTRIC TELEGRAPH HANDBOOK. For Telegraph Clerks and others. By R. Bond. 12mo. limp cloth. 1s.

ELECTRICITY. Explanation of its General Principles. By Sir W. Snow Harris. 12mo. limp cloth. 1s. 6d.

ELECTRO-METALLURGY Practically treated. By Alexander Watt, F.R.S.S.A. 12mo. limp cloth. 1s. 6d.

EMBANKMENT OF LANDS FROM THE SEA. By John Wiggins. 12mo. limp cloth. 2s.

EMIGRANT'S GUIDE TO AUSTRALIA. By J. Baird. 12mo. limp cloth. 2s.

EMIGRANT'S GUIDE TO NATAL. By R. J. Mann, M.D. 12mo. limp cloth.

EMIGRANT'S GUIDE TO TASMANIA AND NEW ZEALAND. By J. Baird. 12mo. limp cloth.

EMIGRANTS. General Hints to Emigrants, Practical Directions, &c. With Map of the World. 12mo. limp cloth. 2s.

ENGINEER'S GUIDE to the Royal and Mercantile Navies. By a Practical Engineer. 12mo. limp cloth. 3s.

ENGLISH DICTIONARY, containing 100,000 Words. By Hyde Clarke, D.C.L. 12mo. limp cloth. 3s. 6d.

ENGLISH GRAMMAR, for Self-Instruction. By Hyde Clarke, D.C.L. 12mo. limp cloth. 1s.

EUCLID'S ELEMENTS, with Additional Propositions by Henry Law, C.E. 12mo. limp cloth. 2s.

FARMING. The Management and Breeding of Stock. By Robert Scott Burn. 12mo. limp cloth. 2s. 6d.

FARMING. The Management of the Dairy. Pigs and Poultry. By R. S. Burn. 12mo. limp cloth. 2s.

FARMING. The Cultivation of Land, the Nature of Soils, the Use of Manure, and the Breeding and Management of Stock. By R. S. Burn. 4 vols. in 2. 12mo. cloth. 14s.

FOUNDATIONS and CONCRETE WORK. By E. Dobson, C.E. 12mo. limp cloth. 1s. 6d.

FRENCH DICTIONARY. By Alfred Elwes. 12mo. limp cloth. 2s. 6d.

FRENCH GRAMMAR for Self-Instruction. By Dr. G. L. Strauss. 12mo. limp cloth. 1s.

FRIENDLY SOCIETIES. A Handy Book on the Law of Friendly, Industrial and Provident, Building and Loan Societies. By N. White. 12mo. limp cloth. 1s.

GALVANISM and ANIMAL and VOLTAIC ELECTRICITY. By Sir W. Snow Harris. 12mo. limp cloth. 1s. 6d.

GAS WORKS AND THE MANUFACTURE OF COAL GAS. By Samuel Hughes, C.E. 12mo. limp cloth. 3s.

GEOLOGY FOR THE USE of BEGINNERS. By the late Major-General Portlock. 12mo. limp cloth. 1s. 6d.

GERMAN, ENGLISH, AND FRENCH DICTIONARY. By N. E. S. A. Hamilton. 12mo. limp cloth. 3s.

GERMAN GRAMMAR for Self-Instruction. By Dr. G. L. Strauss. 12mo. limp cloth. 1s.

GLASS STAINING, ENAMEL PAINTING, &c. By Dr. M. A. Gessert. 12mo. limp cloth. 1s.

GLASS PAINTING. By Emanuel Otto Fromberg. 12mo. limp cloth. 1s.

GREEK LEXICON. By H. R. Hamilton. 12mo. limp cloth. 4s.

GREEK GRAMMAR. By H. C. Hamilton. 12mo. limp cloth. 1s.

HEBREW LEXICON. By Professor Bresslau. 2 vols. 12mo. cloth. 14s.

HEBREW GRAMMAR. By Professor Bresslau. 12mo. limp cloth. 1s.

HISTORY OF ENGLAND. By W. D. Hamilton. 12mo. limp cloth. 4s.

HISTORY OF GREECE. By W. D. Hamilton and E. Levien, M.A. 12mo. limp cloth. 2s. 6d.

HISTORY OF ROME. By E. Levien, M.A. 12mo. limp cloth. 2s. 6d.

N.B.—Complete Catalogues of Messrs. VIRTUE'S Publications will be sent Post Free on application.

LONDON:

VIRTUE & CO., 26, IVY LANE, PATERNOSTER ROW,

AND SOLD BY ALL BOOKSELLERS.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6d., 1s. 8d., 2s., to 2s. 4d.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE.

SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.

IRISH POPLIN MANUFACTURERS.

WILLIAM FRY AND CO.,

31, WESTMORELAND STREET, DUBLIN,

IRISH POPLIN MANUFACTURERS

TO

HER MOST GRACIOUS MAJESTY THE QUEEN, H.R.H. THE PRINCESS OF WALES, AND H.M. THE QUEEN OF DENMARK,

Beg to state they forward (post free) Patterns of all the Poplins for which they received

First Prize Medal at the Paris Exhibition.

P.S.—Poplins Delivered, Carriage Paid, in any Part of the United Kingdom.



IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL, 1862.

Sold by all Grocers, Chandlers, &c. &c.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the

BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

Sold in Pots, at 1s. 6d. and 2s. 6d. each.

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.

KAYE'S WORSDELL'S PILLS.
THE BEST FAMILY MEDICINE.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR INDIGESTION.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR ASTHMA.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR COUGHS AND COLDS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR BILIOUS DISORDERS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR DISEASES OF THE SKIN.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

THE TEETH AND BREATH.

How often do we find the human face divine disfigured by neglecting the chiefest of its ornaments, and the breath made disagreeable to companions by non-attention to the Teeth! Though perfect in their structure and composition, to keep them in a pure and healthy state requires some little trouble; and if those who are blessed with well-formed teeth knew how soon decay steals into the mouth, making unsightly what otherwise are delightful to admire, and designating unhealthiness by the impurity of the breath, they would spare no expense to chase away these fatal blemishes. But although most ladies are careful, and even particular in these delicate matters, yet few are sufficiently aware of the imperative necessity of avoiding all noxious and mineral substances of an acrid nature, and of which the greater part of the cheap tooth-powders and pastes of the present day are composed. It is highly satisfactory to point out Messrs. ROWLANDS' ODONTO, or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a graceful fragrance to the breath, and to embellish and perpetuate the graces of the mouth.—*Court Journal.*

ROWLANDS' ODONTO

Is a White Powder, compounded of the choicest and most recherché ingredients of the oriental herbal. Price 2s. 9d. per box.—Sold by Chemists and Perfumers.

. Ask for "ROWLANDS' ODONTO."

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises,*

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS, ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style,* and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, guaranteed free from Mixture with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.
Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

THE CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, near Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials, still offers a very extensive choice of superior qualities and patterns at old prices, without advance.
CHARLES HINDLEY & SONS. Established 1811.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S
EXTRACT OF ELDER FLOWERS

Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

MINIATURE BILLIARD TABLES.

With
BALLS, CUES, MACE,
RULES, CHALKS, ETC.,
Complete,
FROM £7 0 0.



All with Slate Bed,
India-rubber Cushions, Adjusting Legs,
and on the most
Approved Models of Full-sized Tables.

ILLUSTRATED CATALOGUES OF BILLIARDS, BAGATELLE, PARLOUR GAMES, AND ARTICLES FOR PRESENTATION, POST FREE.

ASSER AND SHERWIN, 81, STRAND, W.C., & 69, OXFORD STREET, W., LONDON.

All Advertisements should be forwarded direct to the Advertising Manager, F. R. THOMPSON, 294, City Road, E.C.

THE ART-JOURNAL ADVERTISER.

No. 354. LONDON: DECEMBER, 1867.

PICTURE GALLERY, CRYSTAL PALACE.

SEASON 1867.

The Directors are happy to state that the Gallery progresses yearly in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is afforded by the fact that the Sales continue to increase.

ARTISTS are informed that Pictures can be received at any time, to REPLACE THOSE SOLD.

For terms and particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The ANNUAL WINTER EXHIBITION of SKETCHES and STUDIES by the MEMBERS is NOW OPEN, at their Gallery, 5, Pall Mall East. Ten till dusk. Admission 1s.
WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER-COLOURS.—EXHIBITON of SKETCHES and STUDIES, OPEN from 10 till 6 at their GALLERY, 53, Pall Mall, opposite Marlborough House. Admission 1s., Catalogue 6d. Gas light at dusk.
JAMES FAHEY, Secretary.

FIFTEENTH ANNUAL WINTER EXHIBITION of CABINET PICTURES by British and Foreign Artists NOW OPEN at the French Gallery, 120, Pall Mall, from half-past nine till five o'clock. Admission 1s. Catalogue 6d.

DUDLEY GALLERY, EGYPTIAN HALL.—The FIRST WINTER EXHIBITION of CABINET PICTURES in OIL, under the MANAGEMENT of the COMMITTEE of the DUDLEY GALLERY, is now open.
GEORGE L. HALL, Secretary.

THE THIRD ANNUAL EXHIBITION of WATER-COLOUR DRAWINGS is now OPEN, at T. McLean's New Gallery, 7, Haymarket (next door to the Theatre).

MR. ARTHUR TOOTH'S SECOND ANNUAL WINTER EXHIBITION of HIGH-CLASS PAINTINGS and WATER-COLOUR DRAWINGS is NOW OPEN, from 10 till 6, at the Fine-Art Gallery, 5, Haymarket. Admission One Shilling, including Catalogue.

BRITISH GALLERY, 57 & 58, Pall Mall, opposite Marlborough House. The ANNUAL EXHIBITION of CABINET PICTURES, Modern and Ancient, OPEN from 9 till 6 o'clock. Admission 1s. Catalogue. 6d.

PERMANENT EXHIBITION OF HIGH-CLASS PICTURES.

P. L. EVERARD, 4, Parvis Sainte Gudule, and 23, Rue des Croisades, Brussels, the best house in the World for Continental Pictures. Works from the easels of the French, Belgian, Dutch, and German Schools.

HILL'S FINE ART GALLERY,
CARVER AND GILDER,
AND PICTURE FRAME MAKER.
The Newest Designs and Best Workmanship.
3, LEADENHALL STREET, CORNHILL.
High Class Works of Art always on view.

MR. MORBY'S COLLECTION OF HIGH CLASS MODERN PICTURES, including works by

W. P. Frith, R.A.,	T. Faed, R.A.,	Le Jeune, A.R.A.,
D. Roberts, R.A.,	Dobson, A.R.A.,	P. Nasmyth,
J. C. Hook, R.A.,	Erskine Nicol, A.R.A.,	J. Linnell, Sen.,
J. Phillip, R.A.,	F. Goodall, A.R.A.,	W. Müller,
P. F. Poole, R.A.,	E. W. Cooke, A.R.A.,	E. Frere,
T. Creswick, R.A.,	J. Sant, A.R.A.,	Peter Graham.
E. M. Ward, R.A.,	T. S. Cooper, A.R.A.,	Orchardson.

ROYAL EXCHANGE FINE ARTS GALLERY,
24, CORNHILL.

PRIZE MEDAL to MAW and Co.
INTERNATIONAL EXHIBITION, 1862.
IMPERISHABLE TESSELATED PAVEMENTS, combining a highly decorative and economical substitute for ordinary floors, or their perishable coverings. MAW & Co.'s Pattern-book, designed by M. Digby Wyatt, Esq., together with a special design and estimate of cost, adapted to any given dimensions of hall, passage, conservatory, verandah, frieze, &c., will be sent on application to Benthall Works, Broseley, Salop. London Agents, W. B. SIMPSON and SONS, 456, West Strand, who have on view a great variety of specimens of the pavement.

LECHERTIER, BARBE, & CO.'S PATENT
PAPIER-MACHE LAY FIGURES
(D. T. LEE'S PATENT),
Moulded on Nature, very Flexible, Light, and Firm.

MALE OR FEMALE, LIFE-SIZE . .	£12 0 0
YOUNG GIRL	7 10 0
CHILD	3 10 0

LECHERTIER, BARBE, & CO.,
60, REGENT STREET, LONDON, W.

J. & G. NICHOLLS,
DESIGNERS & ENGRAVERS UPON WOOD,
ALDINE CHAMBERS, PATERNOSTER ROW.
Every description of Wood Engraving for Publishers, Authors, and Manufacturers.
*** For Specimens see "Art-Journal," "Leisure Hour," &c.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. B. FULLER (Removed from Rathbone Place), respectfully invites the Patrons of Art to VIEW his SUBSCRIPTION GALLERY for the LOAN of WORKS of ART. Every department will contribute examples to the Collection:—Landscape, Figures, Animals, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B.—The Terms, which have been arranged to meet all classes, will be forwarded, post-free, to all parts of the kingdom.

*** A fine Collection of Drawings by Modern Masters always on Sale.

61, Pall Mall, Opposite St. James's Palace.

CUMBERLAND DEPOT FOR ART BRONZES,
PARISIAN CLOCKS,
GARNITURES DE CHEMINÉES,
ARTICLES DE FANTAISIE ET LUXE.

J. A. WHEATLEY

Begs respectfully to invite inspection by visitors to Cumberland of his new Selections at the PARIS EXHIBITION, including artistic designs in every department of the Goldsmith's Art, Watches, Clocks, and Bronzes, unsurpassed in quality, and moderate in price.

JEWELLERY IN CUMBERLAND, WESTMORELAND, AND SCOTCH PEBBLES,
Mounted in Local Silver.
ELECTRO AND SILVER PLATE, ETC.

65, ENGLISH STREET, CARLISLE.
BRANCH ESTABLISHMENT,
1, ST. ANDREW'S PLACE, PENRITH.

Honourable Mention, Exposition Universelle, Paris, Classes XXI. and XXXVI.

NEW CHROMO-LITHOGRAPHS.

"CROSSING THE STREAM,"
after H. J. BODDINGTON. Size 33 by 20¼, price £2 12s. 6d.

"AMALFI,"
after T. M. RICHARDSON. Size 22½ by 27, price £2 2s.

"COTTAGE IN THE WOOD,"
after F. R. LEE, R.A. Size 21½ by 24, price £1 11s. 6d.

"FALLS OF THE REICHENBACH, NEAR MEIRINGEN,"
after J. BÜTLER. Size 18¼ by 24¾, price £1 11s. 6d.

"VALLEY OF LAUTERBRUNEN,"
after J. BÜTLER. Size 26 by 18¼, price £1 11s. 6d.

"BRAUBACH, ON THE RHINE, AND CASTLE OF MARKSBURG,"
after T. L. ROWBOTHAM. Size 23¾ by 9½, price £1 1s.

"ISOLA PESCATORE, LAGO MAGGIORE,"
after T. L. ROWBOTHAM. Size 23¾ by 9½, price £1 1s.

"AT MACCAGNE, LAGO MAGGIORE,"
after T. L. ROWBOTHAM. Size 24 by 9½, price £1 1s.

"ROMAN RUINS, FISH-MARKET, ROME,"
after S. PROUT. Size 16¾ by 11, price £1 1s.

"GOTHIC RUINS, NORMANDY,"
after S. PROUT. Size 11½ by 17½, price £1 1s.

"VIEW NEAR SOPHLEY, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"COTTAGES NEAR BURLEY, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"NEAR RINGWOOD, NEW FOREST, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"NEAR CHRISTCHURCH, HANTS,"
after T. L. ROWBOTHAM. Size 19 by 7½, price 15s.

"A PEACEFUL EVENING,"
after BIRKET FOSTER. Size 16⅝ by 7½, price 12s.

PUBLISHED BY
GEORGE ROWNEY & CO.,
52, Rathbone Place, and 29, Oxford Street.

SALVIATI & COMPANY,
(LIMITED)
Of 431, OXFORD STREET, LONDON,
beg respectfully to inform their patrons and the public generally that they have removed to
30, ST. JAMES'S STREET.

DR. SALVIATI'S
VENETIAN ENAMEL-MOSAICS
FOR
ART COLLECTIONS & MURAL DECORATIONS,
ECCLESIASTIC AND DOMESTIC.

VENETIAN GLASS FOR CABINET SPECIMENS,
And for the Table and General Use.

COLOURED SHEET GLASS FOR STAINED WINDOWS.

"PRIZE MEDAL"
Atte ye GRIFFINS, 44, High Holborn, W.C.

MORING, HERALDIC ARTIST, & ENGRAVER OF SEALS, DIES, BRASSES, & *BOOK PLATES, IN MEDIÆVAL AND MODERN STYLES.*

Arms sketched, 3/6 plain, 7/ coloured; Crest Die, 7/; on Seal, 8/.
ILLUSTRATED PRICE LIST POST FREE.

PAINTINGS BY THE OLD MASTERS.

THE GALLERY OF PHOTOGRAPHS

CONSISTS of upwards of Eleven Hundred exquisite Photographic Reproductions of the Choicest Works of Art by the Old Masters.

Published in three sizes, at 1s. 3d., 2s., and 5s. each unmounted. For further particulars see prospectus, sent with catalogue on receipt of one stamp.

"These copies are small, yet so exquisite in detail and clear in all their lower tones, that no passage of the composition is indistinct."—*Art-Journal.*

SELECTION PARCELS ON ADVANTAGEOUS TERMS.

A. MANSELL and SON, Photographic Publishers, Gloucester.

NO one should Purchase Photographs without First consulting A. MANSELL & SON'S

SUMMARY,

Which contains a concise account of the various Photographs published or sold by them, and also some information valuable to all Collectors. Post free on receipt of one stamp.

A. MANSELL and SON, Photographic Publishers, Gloucester.

JOSHUA ROGERS'S
UNIVERSAL PRIZE SHILLING BOX OF WATER COLOURS,
PATRONISED AND USED BY THE ROYAL FAMILY,

Consists of a mahogany box, containing ten superfine colours, and three extra fine dome-pointed camel hair brushes, with practical directions for use. None are genuine unless marked JOSHUA ROGERS, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row, where they can be had; and of all booksellers, stationers, colourmen, and fancy repositories, &c.

JOSHUA ROGERS'S
Prize Ninepenny Box of Water Colours contains the ten colours, three brushes, and directions for use, as selected by the Society of Arts. Sold as above.

JOSHUA ROGERS'S
Prize Ninepenny Box of Drawing Pencils contains six superior pencils, India-rubber, and four drawing pins. Sold as above.

JOSHUA ROGERS'S
Original Penny Superfine Water Colours are not surpassed in quality by the colours of other makers charged at One Shilling each. The genuine are stamped Joshua Rogers's Penny Colour, 13, Pavement, Finsbury Square, London, E.C., from 133, Bunhill Row. A list of them sent for a penny stamp. Sold as above.

IMPORTANT.

OPTICAL AND PHOTOGRAPHIC WAREHOUSE,
22, RED LION SQUARE.

MR. J. SOLOMON,

Having received exclusive permission to copy the Engravings in the "ART-JOURNAL" for Magic Lantern Slides, respectfully informs Photographers, Dealers, and others, that he can supply the Slides at very low prices, mounted or unmounted, coloured or plain, or in the prepared state for colouring, varnished or unvarnished.

THE
LIVERPOOL AND LONDON
AND
GLOBE INSURANCE COMPANY.
OFFICES
1, DALE STREET, LIVERPOOL; 7, CORNHILL; AND CHARING CROSS, LONDON.

The Invested Funds now amount to £3,264,334; the Fire Revenue to £818,035; and that of the Life to £264,397. The moderate rates of premium, with a guaranteed fixed bonus for the Life Policies of this Company, and their value as SPECIAL SECURITIES to third parties, render them particularly advantageous. Whole world leave is granted on reasonable terms, and claims are paid thirty days after admission.

JOHN ATKINS, Resident Secretary.

MADAME TUSSAUD'S EXHIBITION, at the BAZAAR, BAKER STREET, LONDON. Established nearly a century.

The Times of April 16th states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National Collection, our gallant Allies might be proud to possess the relics which are here preserved. Madame Tussaud's Exhibition is without a rival, either here or on the Continent. All who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *hommes les célebres.*"

Admittance One Shilling. Extra Room, 6d. Open—Winter, from 11 till dusk; Summer, from 11 till 10 o'clock.

NOSOTTI'S
NEW PREMISES. 13 SHOW ROOMS.
LOOKING GLASSES. GILT DECORATIVE ARTICLES.

Parisian Papers and Mural Decorations, Cabinet Upholstery, Furniture, Curtain Materials from the best Foreign and English looms, Bedding and Bedroom Furniture. This Establishment is unrivalled for Novelties. Experienced Artists and Workmen to all Parts.

PRICES MOST MODERATE.

397, 398, OXFORD STREET. 399, 399A.

CARVERS, GILDERS. UPHOLSTERERS. &c.
JAMES RYAN,
116, LONG ACRE, LONDON. W.C.,
OLD-ESTABLISHED
LOOKING-GLASS & PICTURE FRAME MANUFACTURER & GOLD BEATER.
The Trade supplied with every description of Console Tables, Cornices, Brackets, Tripod Stands, &c., &c.
Fancy Wood Mouldings in the length, or joined into Frames.

TABLE GLASS, ENGRAVED AND CUT,
DINNER, DESSERT, AND BREAKFAST WARE,
CRYSTAL AND BRONZED AND ORMOLU CHANDELIERS.

NOTICE OF REMOVAL.—J. DEFRIES and SONS have REMOVED from their temporary premises, Commercial Street, Whitechapel, to their new CITY SHOW ROOMS, 147, HOUNDSDITCH, N.E., where they have for inspection, in their Six new Show-rooms, an entirely new assortment of CRYSTAL & BRONZED CHANDELIERS; cut, engraved, and jewelled Table Glass, Dinner, Dessert, and Tea Services; Jet and other Ornaments for Dining and Drawing-rooms, Exhibition Flower Vases, Tazzas, Lustres, &c. Lamps of every description for India and other markets. Established 1803.

WORKS—LONDON, BIRMINGHAM, AND PARIS.

GLASS  SHADES
AQUARIA AND FERN CASES,
WINDOW GLASS,
GLASS AND OTHER MATERIALS FOR PHOTOGRAPHIC PURPOSES,
WHOLESALE AND RETAIL.
CLAUDET, HOUGHTON, & SON,
89, HIGH HOLBORN, LONDON.
LISTS OF THE PRICES, OR ESTIMATES, SENT FREE ON APPLICATION.

INVALIDS AND INFANTS.
NEAVE'S FARINACEOUS FOOD
Has for many years received the unqualified approval of Drs. LANKESTER, HASSALL, LETHEBY, URE, and other eminent Medical Men, as a highly nutritious and unmedicated diet for Invalids and Children. Sold in 1s. Canisters, by the leading Chemists and Grocers of the Kingdom. Wholesale by H. Turner & Co., Crosse and Blackwell, Barclay & Sons, W. Edwards, Sutton & Co., and T. Pollock, London; Thompson and Capper, Liverpool; Turner & Co., Manchester.
NEAVE & CO., MANUFACTURERS, FORDINGBRIDGE.

RIMMEL'S CHOICE PERFUMERY & ELEGANT NOVELTIES.
RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS, a Delicious Perfume, from 2s. 6d.
RIMMEL'S PATENT DINNER-TABLE FOUNTAIN, to replace the Rose-water Salver, silver plated, with glass basin, £1 10s.
THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood, 2s. 6d., Enamelled, 5s.; by post 1s. extra.
MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.
RIMMEL'S PERFUME VAPORIZER for Scenting and Purifying the Atmosphere, from 6s.
RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 9d. No. 1 is preservative. No. 2 is curative.
RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.
RIMMEL'S ROSE-WATER CRACKERS, for Balls and Parties, 2s. per dozen.
PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.
RIMMEL'S BOOK OF PERFUMES (5th Edition), with 250 Illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,
PERFUMER BY APPOINTMENT TO H.R.H. THE PRINCESS OF WALES,
96, STRAND; 128, REGENT STREET; 24, CORNHILL, LONDON. 17, BOULEVARD DES ITALIENS, PARIS.

HORNIMAN'S TEA
EIGHT-PENCE CHEAPER.
3s. 4d. Tea Reduced to 2s. 8d., & 4s. 4d. Tea Reduced to 3s. 8d.
Sold only in PACKETS by AGENTS, Chemists, &c

HEDGES & BUTLER
Invite attention to the following
GOOD DINNER WINES.
Sherry and Port, from the wood ..... 24s., 30s. per doz.
Bordeaux, with considerable body ... . 18s., 20s., 24s. ,,
White Bordeaux..... 24s., 30s. ,,
Champagne ... . 36s., 42s., 48s. ,,
Superior Beaujolais ..... 20s., 24s. ,,
FINE WINES.
Pale, Golden, and Brown Sherry ... 36s., 42s., 48s., 60s. ,,
Choice Old Port..... 42s., 48s., 60s., 72s. ,,
Claret of various growths ... 36s., 42s., 48s., 60s., to 96s. ,,
Chablis and Sauterne ..... 36s., 42s., 48s., 60s., 72s. ,,
Hock and Moselle .. ...30s., 36s., 48s., 60s., 72s. to 120s. ,,
On receipt of a Post Office Order or reference, any quantity, with a Priced List of all other wines, will be forwarded immediately by
HEDGES & BUTLER,
LONDON: 155, REGENT STREET, W., & 30, KING'S ROAD, BRIGHTON.
(*Originally Established* A.D. 1667.)

ALLNUTT'S
AROMATIC FUMIGATING OR PASTILE PAPER.
This article from the certainty of its smouldering, and its great fragrance, is found invaluable in the Sick-room or on a Sea Voyage, in removing the closeness of the room or cabin, or in overcoming any unpleasant effluvia, from whatever cause arising.
Sold in Packets, 6d. each, by Chemists, &c.
A Packet forwarded on receipt of six stamps.
FREDERICK ALLNUTT, 13 & 18, Chapel Row, Portsea.

FLOUR (ESSEX), WARRANTED FREE FROM ADULTERATION, to any part of London (not less than 14 lbs.), carriage free. Whites, for Pastry; Households, recommended for Bread-making; Seconds; Wheat Meal, for Brown Bread; Best fine and coarse Scotch Oatmeal, Lentil, Maize, and Buckwheat Flours. Address, HORSNAIL and CATCHPOOL, Bullford Steam Mills, Witham, Essex; or 355, Goswell Road, City Road, E.C. Directions for Bread-making gratis. Terms cash. German Yeast. A half-sack (140 lbs.) carriage free to any railway-station within 200 miles. Circular of Prices by Post.

SACCHARATED WHEAT PHOSPHATES.
A Dietetic Preparation supplying an *important* deficiency in the ordinary food of Invalids and Children,
ESPECIALLY IN BREAD AND MILK.
Sold in Bottles at 1s., 2s., and 3s. 6d. each.
NONE GENUINE WITHOUT TRADE MARK.
Prepared by T. MORSON & SON,
31, 33, & 124, SOUTHAMPTON ROW, LONDON, W.C.
AGENTS—Bell & Co., Chemists, Oxford Street.
Barclay & Sons, Farringdon Street.
Blake, Sandford & Co., Chemists, Piccadilly.

USE SYMINGTON'S
PATENT PEA FLOUR,
For making Soup in One Minute without Boiling.
BOWDEN STEAM MILLS, MARKET HARBOROUGH.

A REAL BLESSING TO MOTHERS

The Teething of Infants forms one of the chief anxieties of mothers, but
MRS. JOHNSON'S
AMERICAN SOOTHING SYRUP,
free from any Narcotic, affords immediate relief to the Gums, prevents Convulsions, and during 40 years has attained a world-wide reputation.
Mothers should see Mrs. JOHNSON'S Name on each Bottle; also that of BARCLAY & SONS, 95, Farringdon Street.
Sold by all Chemists, with full Instructions, at 2s. 9d. a Bottle.

OSLER'S GLASS CHANDELIERS,

WALL LIGHTS, LUSTRES, TABLE GLASS, ETC.

GLASS DINNER SERVICES FOR 12 PERSONS, from £7 15s.
GLASS DESSERT SERVICES FOR 12 PERSONS, „ £2 0s.

ALL ARTICLES MARKED IN PLAIN FIGURES.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,
SUITABLE FOR PRESENTS.

MESS, EXPORT, AND FURNISHING ORDERS PROMPTLY EXECUTED.

LONDON—Show-Rooms, 45, Oxford Street, W.
BIRMINGHAM—Manufactory and Show-Rooms, Broad Street.

ESTABLISHED 1807.

DINING-ROOM
AND
LIBRARY CHANDELIERS,
IN BRONZE AND ORMOLU.

CANDELABRA, MODERATOR LAMPS,
In Bronze, Ormolu, China, and Glass;
STATUETTES,
In Parian;
VASES, AND OTHER ORNAMENTS,
IN A SHOW-ROOM
Erected expressly for these Articles.

OSLER, 45, OXFORD STREET, LONDON, W.

CALICO DIRECT FROM THE LOOM. A GREAT SAVING.—CALICOES, in quantities not less than 15 Yards, forwarded to any part of the United Kingdom, by CHARLES IVIMY (late Ivimy Brothers). Samples post free.
No orders attended to without Prepayment. Parcels of 60 Yards and upwards Carriage Paid to any Railway Station. Agent for Flannels. Address:—CHARLES IVIMY, 23, Pall Mall, Manchester.

LONDON CARPET WAREHOUSE.

WAUGH AND SON,
3 & 4, GOODGE STREET, W., and 65 & 66, TOTTENHAM COURT ROAD.
BRITISH AND FOREIGN CARPETS
OF EVERY DESCRIPTION.
CURTAINS AND PORTIERES, ETC.
OF THE NEWEST FABRICS AND DESIGN.

BROWN & POLSON'S
B P
TRADE MARK
PATENT CORN FLOUR.

THE BEST QUALITY at 8d.
IS SUPPLIED BY
MOST RESPECTABLE GROCERS.

To obtain Extra Profit by the Sale, Counterfeit Cheap Kinds are sometimes substituted.

PROTECTION FROM FIRE.
BRYANT & MAY'S
PATENT
SPECIAL SAFETY MATCHES.
TRADE MARK
SECURITY
ARE NOT POISONOUS.
CONTAIN NO PHOSPHORUS.
LIGHT ONLY ON THE BOX
Sold by GROCERS, CHEMISTS, IRONMONGERS, CHANDLERS, STATIONERS &C. EVERYWHERE.
WHITECHAPEL ROAD, LONDON, E.

BY SPECIAL APPOINTMENT TO HIS MAJESTY THE KING OF ITALY.
POMPEIAN PAPERHANGINGS
For DINING ROOM,
„ BILLIARD ROOM,
„ BATH ROOM,
„ HALL & STAIRCASE.
MANUFACTURER OF
POMPEIAN
PAPERHANGINGS.
ROBERT HORNE,
HOUSE DECORATOR,
41, GRACECHURCH STREET, LONDON.
ESTABLISHED 1839.
CLASS XIX, PARIS EXHIBITION.

Pin Makers to Her Most Gracious Majesty Queen Victoria.
D. F. TAYLER & Co's PATENT TOILET PINS,
LONDON & BIRMINGHAM.
SOLD BY ALL DRAPERS & HABERDASHERS.

SUPERIOR FURNITURE,
BEDSTEADS, BEDDING, CARPETS, AND CURTAINS.



T. H. FILMER and SON beg respectfully to call attention to their Old-established Manufactory and Warerooms, containing the LARGEST STOCK IN THE KINGDOM of the Quality and Design which, for the last Thirty Years, has gained for them such extensive patronage, the prices being the same as frequently charged for inferior goods.
FILMER'S SUPERIOR EASY CHAIRS AND SOFAS, of the best quality, made to shape on approval.
FILMER'S CIRCULAR EXTENDING DINING TABLES, opening to any size by a single movement.

T. H. FILMER and SON,
UPHOLSTERERS,
31 and 32, BERNERS STREET, OXFORD STREET, W.
FACTORY, 34 and 35, CHARLES STREET.
AN ILLUSTRATED CATALOGUE POST FREE.

HEAL AND SON'S
EIDER-DOWN QUILTS,
From 23s. to £12.

ALSO

GOOSE-DOWN QUILTS,
From 10s. to 48s.

LISTS OF PRICES AND SIZES SENT FREE BY POST.

HEAL AND SON'S Illustrated Catalogue of Bedsteads and Priced List of Bedding also sent post free on application to

196, TOTTENHAM COURT ROAD, W.

J. & R. M'CRACKEN, 38, QUEEN STREET, LONDON, E.C. (late of 7, Old Jewry), General and Foreign Agents and Wine Merchants, beg to inform their Patrons that they continue to receive and forward Works of Art, Baggage, Wines, &c., to and from all Parts of the World. They solicit particular attention to the following Wines:—

Ingham's Pale Virgin Marsala, 24s. per dozen; Quarter casks, £11.—Domecq's, Duff Gordon's, and other Sherries, 30s. to 70s.—Croft, Taylor's, and other Ports, 36s. to 100s.—Clarets, 20s. to 150s.—Hennessy's 1857 Pale Brandy, 66s. per dozen case.—Very rare ditto, 30 years old, 84s. per dozen case.

Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.

Samples on application.—Terms cash.

KEATING'S COUGH LOZENGES.



TRADE MARK

A SAFE AND CERTAIN REMEDY FOR Coughs, Colds, Hoarseness, and other Affections of the Throat and Chest. In INCIPIENT CONSUMPTION, ASTHMA, and WINTER COUGH, they are unfailing. Being free from every hurtful ingredient, they may be taken *by the most delicate female or the youngest child*; while the PUBLIC SPEAKER and PROFESSIONAL SINGER will find them invaluable in allaying the hoarseness and irritation incidental to vocal exertion, and also a powerful auxiliary in the production of MELODIOUS ENUNCIATION.

Prepared and Sold in Boxes, 1s. 1½d., and Tins, 2s. 9d., 4s. 6d., and 10s. 6d. each, by THOMAS KEATING, Chemist, &c., 79, St. Paul's Churchyard, London. Retail by all Druggists and Patent Medicine Vendors in the World.

HOUSEHOLD SOAP

PRIZE MEDALS—1851—1867.

TRUE ECONOMY

IN THE USE OF

CONCENTRATED COMPOSITE,

DRIED BY MACHINERY.

Sold by all Dealers, in 7s. Boxes, containing 28lbs., in half-pound cakes. 15 chests, 400 cakes, with lock and key, carriage free.

WHOLESALE:—

CITY SOAP WORKS,

MILTON STREET, E.C.

Established 1712.

FRY'S Chocolate and Cocoa.

A SILVER MEDAL

has been awarded to

J. S. FRY and SONS,

at the

PARIS EXHIBITION.

Fry's Chocolate for Eating, in great variety.

Fry's celebrated Homœopathic Cocoa.

Thomas Morson & Son

Silver Medal—Paris Exhibition, 1867.

PEPSINE.

WINE—LOZENGES—GLOBULES.

The most agreeable and popular remedy for weak digestion. In bottles and boxes, from 2s.

PANCREATIC EMULSION in 4 and 8 oz. bottles.

SACCHARATED WHEAT PHOSPHATES, a valuable dietetic preparation for Invalids and Children, in packets.

Manufactured by

T. MORSON & SON,

31, 33, & 124, Southampton Row, Russell Sq., London, W.C.

J. A. TURNER'S TAMARIND COUGH EMULSION. LIVERPOOL

PLEASANT AND EFFECTUAL.

CAUTION.—ASK FOR TURNER'S TAMARIND COUGH EMULSION, Liverpool, *and accept no other.* 13½d., 2s. 9d., and 4s. 6d. per bottle. A clergyman writes:—"I have experienced its *efficacy*, and consider it *most valuable* for coughs and colds." Coventry, Oct., 1865.—"I never met with any preparation *so speedy and satisfactory* for coughs and irritation in the throat."

*** *Hundreds of references guaranteed truthful.*

Barclay and Sons; Raimes and Co.; Butler, 4, Cheapside; Gould, 198, Oxford Street; Starkie, 4, Strand; and any *respectable* Chemist throughout the kingdom will obtain it.

WHITE AND SOUND TEETH

insured by using



JEWSBURY and BROWN'S ORIENTAL TOOTH PASTE.

Established Forty years as the most agreeable and effectual preservative for the Teeth and Gums.

Sold universally in pots at 1s. 6d. and 2s. 6d.

None genuine unless signed

Jewsbury and Brown, Manchester.

Observe the Trade Mark on Label round each Pot.

Post free for 7 stamps. A new work on the Teeth, entitled

PURE DENTISTRY, and WHAT IT DOES FOR US. By A. ESKELL, Esq., 8, Grosvenor Street, W. "From the great success of his previous work on Dental Surgery (which has gone through five Editions), we anticipate the above will be read with avidity by all classes who are interested in discriminating between pure and meretricious dentistry."—JOHN CLEMENTS, Little Pulteney Street, and may be had of SIMPKIN & MARSHALL through any Bookseller.

BRITISH COLLEGE OF HEALTH, Euston Road, London. Forty years' use of these Medicines (MORISON'S VEGETABLE UNIVERSAL MEDICINES) by the public has proved their efficacy and virtues, and the truth of Mr. Morison's system as to the cure of diseases. Being composed only of vegetable matter or medicinal herbs, they are found by experience to be harmless to the most tender age, or the weakest frame, under every stage of human suffering; the most pleasant and benign in their operation ever offered to the world; and at the same time the most certain in searching out the root of any complaint, however deep, and of performing a cure, if within the reach of human means. The medicines consist of three sorts, tending to the same purpose—that is, to cleanse and purify the blood and fluids. They are named No. 1 Morison's Pills; No. 2 Morison's Pills. In boxes at 7½d., 1s. 1½d., 2s. 9d., and 4s. 6d.; family packets, 11s. each; also the Vegetable Aperient Powders, 1s. 1½d. per box. Morison's Vegetable Universal Medicines are sold by the Hygeian Agents, and all Medicine Vendors. Beware of Vaccination, which is a direct poisoner of the blood, and therefore the cause of all kinds of disease.

ALL THE YEAR ROUND.

A GOOD STATE OF HEALTH may be secured by the simple and cheap process of taking

PARR'S LIFE PILLS

whenever there is any symptom of indisposition. They promote appetite, aid digestion, purify the blood, and keep the bowels regular.—May be had of any Chemist.

PRIZE MEDAL



AWARDED 1862.

TO H.R.H. THE PRINCE OF WALES.

FOR GENERAL



EXCELLENCE.

ALLEN'S PORTMANTEAUS

TRUNKS, DRESSING CASES, BAGS, DESPATCH BOXES, &c.

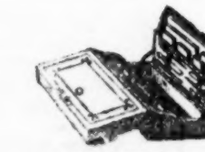
Illustrated Catalogues of 500 other Articles, for Home or Continental Travelling, post free.



ALLEN'S PATENT BAG.



ALLEN'S PATENT QUADRUPLE PORTMANTEAU.



DESPATCH-BOX DESK.



DRESSING BAG.



LADY'S WARDROBE PORTMANTEAU.

J. W. ALLEN, MANUFACTURER & PATENTEE, 37, WEST STRAND, LONDON.

Also Allen's Illustrated Catalogue of Officers' Portable Bedsteads, Drawers, Chairs, Canteens, and every Requisite for the Barrack-room, Camp, and Field, post free.

BOOKS
SUITABLE FOR PRESENTS.

NEW ATLAS BY KEITH JOHNSTON—THE HANDY ROYAL ATLAS, exhibiting the present condition of Geographical Discovery in the various Countries, Empires, and States of the World. 45 Maps, imperial quarto, printed in colours, with General Index, half-bound morocco, £2 12s. 6d.

LAKE VICTORIA: A Narrative of Explorations in Search of the Source of the Nile. Compiled from the Memoirs of Captains SPEKE and GRANT. By G. C. SWAYNE, M.A. Crown 8vo., with Engravings, 7s. 6d.

THE PUBLIC SCHOOLS: WINCHESTER—WESTMINSTER—SHREWSBURY—HARROW—RUGBY. Notes of their History and Traditions. By the Author of "Etoniana." Crown 8vo., 8s. 6d.

THE POETICAL WORKS OE CAROLINE BOWLES SOUTHEY. Handsomely printed on toned paper. Bound in gilt cloth, gilt edges, 5s.

SELECTION FROM THE POEMS OF MRS. HEMANS. Printed uniform with the above. 5s.

MRS. HEMANS'S WORKS, complete in One Vol. Medium 8vo., with Portrait, 12s. 6d. The Same, in 3 vols., fcap. 8vo., 12s. 6d.

THE COURSE OF TIME: A Poem in Ten Books. By ROBERT POLLOK. 25th Edition, 3s. 6d.

THE BOOK OF BALLADS. Edited by BON GAULTIER. With Illustrations by Doyle, Leech, and Crowquill. Ninth Edition, bound in gilt cloth, gilt edges, 8s. 6d.

LAYS OF THE SCOTTISH CAVALIERS, AND OTHER POEMS. By Professor AYTOUN. Nineteenth Edition, crown 8vo., 7s. 6d.

THE SAME BOOK. With Illustrations from Designs by Sir Noel Paton. Small 4to., beautifully printed on toned paper, gilt cloth and gilt edges, 21s.

MISS AGNES STRICKLAND'S LIVES OF THE QUEENS OF SCOTLAND. 8 Vols., post 8vo., with Portraits and Historical Vignettes, £4 4s.

GOETHE'S FAUST. Translated by THEODORE MARTIN. Second Edition. Crown 8vo., 6s.

ADAM BEDE. By GEORGE ELIOT. New Edition, with Illustrations. Crown 8vo. 3s. 6d.

THE MILL ON THE FLOSS. By GEORGE ELIOT. A New Edition, with Illustrations. Crown 8vo. 3s. 6d.

FELIX HOLT, THE RADICAL. By GEORGE ELIOT. A New Edition, in 2 vols., crown 8vo. 12s.

SIR BROOK FOSSBROOKE. By CHARLES LEVER. A New Edition, in 1 vol., 6s.

TALES FROM BLACKWOOD. 12 vols., cloth, 18s.

TOM CRINGLE'S LOG. A New Edition, handsomely printed, with Illustrations, crown 8vo. 6s.

THE DIARY OF A LATE PHYSICIAN. By SAMUEL WARREN, Q.C. A New Edition, handsomely printed, with Illustrations, crown 8vo. 7s. 6d.

THE BOOK-HUNTER. By JOHN HILL BURTON. Second Edition, half-bound, 7s. 6d.

CAPTAIN SHERARD OSBORN'S WORKS: Narratives of Voyages in the Arctic and Japanese Seas. 3 vols. crown 8vo. 17s. 6d.

SIR ARCHIBALD ALISON'S HISTORY OF EUROPE FROM THE FRENCH REVOLUTION IN 1789, TO THE ACCESSION OF LOUIS NAPOLEON. 21 vols. crown 8vo. £4 5s.

PROFESSOR WILSON'S WORKS. 12 vols. crown 8vo. £2 8s.

LORD LYTTON'S NOVELS AND ROMANCES: A Library Edition, in 43 vols., fcap. 8vo. £10 15s.

THE PHYSICAL ATLAS OF NATURAL PHENOMENA. By A. KEITH JOHNSTON, LL.D., F.R.S.E. Imperial folio, half-bound morocco, £8 8s.

WILLIAM BLACKWOOD AND SONS,
EDINBURGH AND LONDON.



Folio, half bound morocco, gilt edges, price £3.

ANTHONY TROLLOPE'S NEW MAGAZINE.

Published Monthly, Price One Shilling.

SAINT PAULS,

EDITED BY ANTHONY TROLLOPE,

AND

ILLUSTRATED BY J. E. MILLAIS, R.A.

Contents of No. I., October, 1867.

Illustration.—"One kiss before we part."

1. An Introduction by the Editor.
2. "The Leap in the Dark;" or, a Glance at what was done last Session.
3. All for Greed. A Novel. By the Baroness Blaze de Bury.
   - Chap. I.—A Small Town.
   - II.—The Marriage Portion.
   - III.—The Sisters.
   - IV.—Martin Prévost's Ambition.
4. The Ethics of Trades' Unions.
5. The Turf; its Present Condition and Prospects.
6. On Sovereignty.
7. On Taste. By Henry O'Neil, A.R.A.
8. Phineas Finn, the Irish Member. By Anthony Trollope.
   - Chap. I.—Phineas proposes to stand for Loughshane.
   - II.—Phineas is elected for Loughshane.
   - III.—Phineas takes his Seat.
   - IV.—Lady Laura Standish.

Contents of No. II., November, 1867.

Illustration.—"You don't quite know Mr. Kennedy yet."

1. All for Greed. By the Baroness Blaze de Bury.
   - Chap. V.—Poor Monsieur Richard's Riches.
   - VI.—The Lovers.
   - VII.—The Vicomte's Troubles.
2. The New Electors; or, Probable Effects of the Reform Bill on the Strength of Parties.
3. The Tourist at Home.
4. Secrets.
5. The Decay of the Stage.
6. The Military Armaments of the Five Great Powers.
7. A Sheffield Workman's Week Excursion to Paris and back for Seventy Shillings.
8. About Hunting.
9. Glass Houses.
10. Phineas Finn, the Irish Member. By Anthony Trollope.
    - Chap. V.—Mr. and Mrs. Low.
    - VI.—Lord Brentford's Dinner.
    - VII.—Mr. and Mrs. Bunce.

Contents of No. III., December, 1867.

Illustration.—"I wish you would be in earnest with me."

1. All for Greed. A Novel by the Baroness Blaze de Bury.
   - Chap. VIII.—Less than a Squire.
   - " IX.—Monsieur Leon.
   - " X.—The Feast for the Dead.
2. England's Place in Europe.
3. An Essay on Carlyleism; containing the very melancholy Story of a Shoddy-maker and his mutinous Maid-servant.
4. The Trade of Journalism.
5. Equality at Home.
6. About Rowing.
7. Stephen Langton. A Chapter on the Charter.
8. A City Apologue.
9. Cumberland Photographs.
10. Phineas Finn, the Irish Member. By Anthony Trollope.
    - Chap. VIII.—The News about Mr. Mildmay and Sir Everard.
    - " IX.—The New Government.
    - " X.—Violet Effingham.
    - " XI.—Lord Chiltern.

LONDON: VIRTUE & CO., 294, CITY ROAD,
PUBLISHING OFFICE: 26, IVY LANE, PATERNOSTER ROW,
And sold by all Booksellers in Town and Country.

GRIFFITH & FARRAN'S
NEW WORKS.

NEW WORK EDITED BY JOHN TIMBS.

LADY BOUNTIFUL'S LEGACY TO HER FAMILY AND FRIENDS.

A Book of Practical Instructions, Counsels, and Experiences, Hints, and Recipes in Housekeeping and Domestic Management.

One Vol. post 8vo., price 6s. cloth; 7s. cloth elegant, gilt edges.

POPULAR WORKS BY JOHN TIMBS.

Post 8vo., with Illustrations, price 6s. each, cloth; 6s. 6d. gilt edges.

NOOKS AND CORNERS of ENGLISH LIFE, Past and Present.

"There is not a chapter in the whole work in which instructive matter is not found."—*London Review.*

STRANGE STORIES of the ANIMAL WORLD;

A Book of Curious Contributions to Natural History.

"Among all the books of the season that will be studied with profit and pleasure, there is not one more meritorious in aim, or more successful in execution."—*Athenæum.*

NEW ILLUSTRATED
GIFT-BOOKS FOR THE YOUNG.

The Attractive Picture-Book: a New Gift from the Old Corner, containing numerous Illustrations by Eminent Artists. Bound in elegant cover, price 3s. 6d. plain; 7s. 6d. coloured.

Upside Down; or, Turn-over Traits. From original sketches of the late W. M'CONNELL; with illustrative Verses by TOM HOOD. 4to. coloured plates, price 2s. 6d.

The Bear King: a Narrative confided to the Marines. By JAMES GREENWOOD. Illustrations by GILBERT. Price 3s. 6d. cloth; 5s. coloured, gilt edges.

The Book of Cats. A Chit-Chat Chronicle of Feline Facts and Fancies. By C. H. ROSS. 20 Illustrations by the Author. Price 4s. 6d.; cloth, 5s. gilt edges.

Castles and their Heroes. By BARBARA HUTTON. Small post 8vo., price 4s. 6d. cloth; 5s. gilt edges.

Gerald and Harry; or, The Boys in the North. By EMILIA MARRYAT NORRIS. Post 8vo., price 5s. cloth; 5s. 6d. gilt edges.

The Children's Pic-nic and What Came of it. By EMILIA MARRYAT NORRIS. Price 2s. 6d. cloth; 3s. 6d. coloured, gilt edges.

The Little Child's Fable-Book; arranged progressively in Words of One, Two, and Three Syllables. 16 page Illustrations. 3s. 6d. cloth; 5s. coloured, gilt edges.

Cousin Trix and her Welcome Stories. By GEORGIANA CRAIK. Price 3s. 6d. cloth; 4s. 6d. coloured, gilt edges.

The Young Vocalist. A Collection of Twelve Songs, each with an Accompaniment for the Pianoforte, arranged from the most eminent Composers by Mrs. BARTHOLOMEW. 4to., price 2s. imitation cloth; 3s. 6d. extra cloth, gilt edges.

Lightsome and the Little Golden Lady. Written and Illustrated by C. H. BENNETT. 24 Engravings. Fcap. 4to., price 3s. 6d. cloth elegant; 4s. 6d. coloured, gilt edges.

Casimir, the Little Exile. By CAROLINE PEACHEY. Post 8vo., price 4s. 6d. cloth elegant; 5s. gilt edges.

Lucy's Campaign: a Story of Adventure. By MARY and CATHERINE LEE. Fcap. 8vo., price 3s. cloth elegant; 3s. 6d. gilt edges.

STANESBY'S ILLUMINATED GIFT-BOOKS
FOR
CHRISTMAS, WEDDING, OR BIRTHDAY PRESENTS.

EVERY PAGE RICHLY PRINTED IN GOLD & COLOURS.

THE FLORAL GIFT. Price 14s. cloth elegant; 21s. morocco extra.

APHORISMS OF THE WISE AND GOOD. With a Photographic Portrait of Milton. Price 9s. cloth elegant; 14s. Turkey morocco antique.

SHAKESPEARE'S HOUSEHOLD WORDS. With a Photographic Portrait taken from the Monument at Stratford-on-Avon. Price 9s. cloth elegant; 14s. Turkey morocco.

THE WISDOM OF SOLOMON, from the Book of Proverbs. Price 14s. cloth elegant; 18s. calf extra; 21s. morocco antique.

THE BIRTHDAY SOUVENIR. Price 12s. 6d. illuminated cloth; 18s. Turkey morocco antique.

THE BRIDAL SOUVENIR. Elegantly bound in white and gold. Price 21s.

LIGHT FOR THE PATH OF LIFE: from the Holy Scriptures. Price 12s. cloth elegant; 15s. calf, gilt edges; 18s. morocco antique.

GRIFFITH & FARRAN, Successors to Newbery and Harris, ST. PAUL'S CHURCHYARD.

THE ENCYCLOPÆDIA BRITANNICA.

In 21 Vols. 4to., and Index. £25 12s. cloth: £32 2s. 6d. in half-bound Russia.

SUPERIOR PRESENTS.

THE MIRAGE OF LIFE. Fine Edition. With Illustrations by Tenniel. Royal 16mo. 4s. 6d. cloth boards.

"THE HARVEST OF A QUIET EYE." By the Rev. I. R. Vernon, M.A. With numerous Engravings by Noel Humphreys, Harrison Weir, and other eminent artists. Imperial 8vo. 6s. 6d. in cloth boards, elegant.

MEMORIALS OF THE ENGLISH MARTYRS. By the Rev. C. B. Tayler, M.A. New and Revised Edition. Numerous fine Engravings. 7s. 6d. handsomely bound in cloth.

BUNYAN'S PILGRIM'S PROGRESS. Superior Large Paper Edition, Twenty-four Engravings in Oil Colours, after J. Gilbert. 10s. extra boards.
This edition, without the plates, but with a Portrait, 3s. 6d. cloth boards.

OUR LIFE ILLUSTRATED BY PEN AND PENCIL. Numerous Designs by Noel Humphreys, Selous, J. D. Watson, Barnes, Dumaurier, and other eminent artists. 10s. 6d. handsomely bound, gilt edges.

PALESTINE FOR THE YOUNG; or a Tour through the Holy Land. By the Rev. A. Bonar. Engravings. Crown 8vo. 3s. cloth boards.

THE MONTHS ILLUSTRATED BY PEN AND PENCIL. Printed on tinted paper. Numerous designs by Noel Humphreys, J. Gilbert, Barnes, etc. 10s. 6d., elegantly bound.

FOOTSTEPS OF THE REFORMERS IN FOREIGN LANDS. Eight Coloured Engravings. 3s. 6d. cloth boards; 4s. extra boards.

ENGLISH SACRED POETRY OF THE OLDEN TIME. From Chaucer to Ken. Engravings by Watson, Wolff, Whymper, and others. Super-royal. Printed on tinted paper, 10s. 6d. elegantly bound.

SWISS PICTURES DRAWN WITH PEN AND PENCIL. Engravings by Edward Whymper, F.R.G.S. Imperial 8vo. 8s., handsomely bound.

London: RELIGIOUS TRACT SOCIETY,
56, Paternoster Row, and 164, Piccadilly.
Brighton: 31, Western Road.
Sold by all Booksellers.

Christmas and New Year's Gifts, School Prizes, and Birth-day Presents.

Seven Shillings, cloth boards; 8s. 6d., cloth elegant; 10s., half-calf extra.

NOW READY, THE



LEISURE HOUR
Vol. for 1867:

CONTAINING—

- The Heiress of Cheevely Dale.
- The Story of a Diamond.
- The Exile's Trust.
- Mary of the Mill and Countess Maria.
- The Beacon Light.
- On the Nile. With numerous Engravings by E. Whymper.
- Volcanoes of Auvergne.
- Social Papers:—Boys aboard Ship; Bribery; Cash, Credit, and Co-operation; Courts of Conciliation; Experiences of a Church Plate; Getting in the Cash; Rates and Taxes from a Payer's Point of View; Hair and Hair Dyeing; Poor Hodge; Rascal Column in the Newspapers; Popular Superstitions; Rural Labour Gangs; Waste.
- Female Costume in England. With Engravings.
- Familiar Natural History of India.
- The November Meteors.
- Trip through the Tyrol.
- The Jews of China.

SUNDAY AT HOME
Vol. for 1867:

CONTAINING—

- Jacques Bonneval. By the Author of "Mary Powell."
- Blind John Netherway. By Mrs. Prosser.
- Cousin Mabel's Experiences. By Miss E. J. Whately.
- The Curate of Ellerton. By Rev. F. Arnold.
- The Door without a Knocker.
- Jessica's Mother. By the Author of "Jessica's First Prayer."
- My Study Chair. By the Author of "The Harvest of a Quiet Eye."
- Story of the Faith in Hungary. By the Author of "From Dawn to Dark in Italy."
- The Modern Synagogue. By Rev. M. M. Ben Oliel.
- The Parsonage of the Harts.
- Sabbaths in Popish and Continental Lands. By Rev. Dr. Wylie.
- Portraits and Biographies.
- Sermons for every Sunday in the Year.
- Monthly Religious Record

Each of the above Volumes consists of 832 pp. Imp. 8vo; the Leisure Hour contains 230 first-class Engravings, besides 12 full-page Illustrations, in colours or on toned paper; and the Sunday at Home is equally embellished.

Religious Tract Society: 56, Paternoster Row, and 164, Piccadilly.

ART-UNION OF LONDON.

NEW PROSPECTUS—1868.

Instituted 1837. Incorporated 1846.

President.

THE RIGHT HON. LORD HOUGHTON, D.C.L.

Vice-Presidents.

THE MOST HONOURABLE THE MARQUIS OF NORTHAMPTON. | THE VERY REVEREND THE DEAN OF ST. PAUL'S.

Council.

EDMUND R. ANTROBUS, ESQ., F.S.A.
HENRY BAKER, ESQ.
CHARLES BARRY, ESQ.
THOMAS BELL, ESQ., F.R.S.
FRAS. BENNOCH, ESQ., F.S.A.
SIR W. H. BODKIN.
EDGAR A. BOWRING, ESQ., C.B.
ROBERT BROADWATER, ESQ.
JOSHUA W. BUTTERWORTH, ESQ., F.S.A.
B. B. CABBELL, ESQ., F.R.S.
E. S. DALLAS, ESQ.
ROBERT DICKSON, M.D., F.L.S.
CHARLES JOHN DIMOND, ESQ.
PROFESSOR DONALDSON.
THE RIGHT HON. SIR T. GABRIEL, Bart., Lord Mayor.
GEORGE GODWIN, ESQ., F.R.S., F.S.A.
THOMAS GRISSELL, ESQ., F.S.A.
PHILIP HARDWICK, ESQ., R.A.
HENRY HAYWARD, ESQ.
JOHN HENDERSON, ESQ., F.S.A.
CHARLES HILL, ESQ., F.S.A.
JAMES HOPGOOD, ESQ.
ROBERT HUDSON, ESQ., F.R.S.
CHARLES LEAF, ESQ.
JOHN MARTIN, ESQ.
THEODORE MARTIN, ESQ.
CHARLES MAYHEW, ESQ.
SIR CHAS. NICHOLSON, Bart., D.C.L.
J. R. PLANCHÉ, ESQ., Somerset Herald.
LEWIS POCOCK, ESQ., F.S.A.
J. ANDERSON ROSE, ESQ., F.R.S.L.
T. G. SAMBROOKE, ESQ.
SAMUEL SMILES, ESQ.
WILLIAM SMITH, ESQ., F.S.A.
R. ZOUCH S. TROUGHTON, ESQ.
PROF. WESTMACOTT, R.A., F.R.S., F.G.S.
SIR GARDNER WILKINSON, F.R.S.
THOMAS WILLIAMS, ESQ.
SAMUEL WILSON, ESQ., Alderman.
M. DIGBY WYATT, ESQ., F.S.A.

Every Subscriber of One Guinea will receive, besides a Chance of a Prize at the Annual Distribution in April,

An Impression of an important Plate,

HAMLET—THE PLAY-SCENE,

engraved by C. W. Sharpe, from the celebrated Original Picture in the National Collection, South Kensington, by DANIEL MACLISE, R.A.

The Prizes include

THE RIGHT TO SELECT A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS;

STATUETTES IN PORCELAIN,

MEDALLION INKSTANDS IN BRONZE,

SILVER MEDALS OF SIR R. WESTMACOTT, R.A.,

and other Works, all produced exclusively for the Society.

An Artist's Proof of the Plate may be had for Five Guineas, with Five Chances in the distribution; or a Lettered Proof on India, with Two Chances, for Two Guineas.

444, WEST STRAND, W.C., *December*, 1867.

GEORGE GODWIN, } *Honorary*
LEWIS POCOCK, } *Secretaries.*

ILLUSTRATED WORKS
SUITABLE FOR PRESENTATION.

LYRA GERMANICA, *the Christian Life;* Hymns for Holy Seasons and Special Services. Translated by CATHERINE WINKWORTH. With about 200 Woodcut Illustrations from Drawings by J. LEIGHTON, F.S.A., E. ARMITAGE, A.R.A., and F. MADOX BROWN. Quarto, price 21s. cloth, gilt edges; 36s. bound in morocco antique; or 42s. bound in morocco elegant by Rivière.

LYRA GERMANICA, *the Christian Year;* Hymns for the Sundays and Chief Festivals. Translated by CATHERINE WINKWORTH. With 125 Woodcut Illustrations from Drawings by J. LEIGHTON, F.S.A. Quarto, price 21s. cloth gilt edges; 36s. bound in morocco antique; or 42s. bound in morocco elegant by Rivière.

LORD MACAULAY'S LAYS OF ANCIENT ROME. With 90 Illustrations, chiefly from the antique, drawn on Wood by G. SCHARF.

LIBRARY EDITION, with the Original Illustrations. Quarto, price 21s. cloth, gilt edges; or 42s. bound in morocco by Rivière.

MINIATURE EDITION, the Letterpress and Illustrations reproduced in Lithography Imperial 16mo. price 10s. 6d. cloth gilt edges; or 21s. bound in morocco by Rivière.

MOORE'S IRISH MELODIES, with 161 Designs by D. MACLISE, R.A., engraved with the Text on Steel.

LIBRARY EDITION, in super-royal 8vo. price 31s. 6d. cloth, gilt edges; or 52s. 6d. bound in morocco elegant by Rivière.

MINIATURE EDITION, both Illustrations and Engraved Text reproduced in Lithography. Imperial 16mo. price 10s. 6d. cloth, gilt edges; or 21s. bound in morocco by Rivière.

TENNIEL'S EDITION OF MOORE'S LALLA ROOKH, with 68 Wood Engravings from Original Drawings and other Illustrations. Quarto, price 21s. cloth, gilt edges; or 42s. bound in morocco by Rivière.

POEMS. By JEAN INGELOW. With 97 Vignettes from Original Drawings by Eminent Artists, engraved on Wood by the BROTHERS DALZIEL. Quarto, price 21s. cloth, gilt edges; or 42s. bound in morocco by Rivière.

HOMES WITHOUT HANDS: A Description of the Habitations of Animals, classed according to their Principle of Construction. By Rev. J. G. WOOD, M.A. F.L.S. With about 140 Vignettes on Wood (20 full size of page). 8vo. price 21s. cloth; or 27s. half-bound in morocco by Rivière.

DR. GEORGE HARTWIG'S THREE WORKS ON POPULAR NATURAL HISTORY, copiously Illustrated:—

THE SEA AND ITS LIVING WONDERS. 8vo. price 21s. cloth.

THE TROPICAL WORLD AND ITS WONDERS. 8vo. price 21s. cloth.

THE HARMONIES OF NATURE AND UNITY OF CREATION. 8vo. price 18s. cloth.

CATS AND FARLIE'S MORAL EMBLEMS; comprising 121 Woodcut Illustrations, designed by J. LEIGHTON, F.S.A. with an appropriate Text by R. PIGOT. Imperial 8vo. price 31s. 6d. cloth, gilt edges; or 52s. 6d. bound in morocco by Rivière.

THE LIFE OF MAN SYMBOLISED BY THE MONTHS OF THE YEAR IN THEIR SEASONS AND PHASES. Text selected by R. PIGOT. Illustrations, Marginal Devices, Decorative Initial Letters, and Tailpieces, engraved on Wood from Original Designs by J. LEIGHTON, F.S.A. Quarto, price 42s. cloth, gilt edges; or £3 6s. bound in morocco by Rivière.

THE NEW TESTAMENT. Illustrated with Wood Engravings after the Early Masters, chiefly of the Italian School. Quarto, price 63s. cloth, gilt top; or £5 5s. bound in morocco by Rivière.

MRS. JAMESON'S LEGENDS OF THE SAINTS AND MARTYRS. Fourth Edition, with 19 Etchings and 187 Woodcuts. 2 vols. square crown 8vo. price 31s. 6d. cloth.

MRS. JAMESON'S LEGENDS OF THE MONASTIC ORDERS. Third Edition, with 11 Etchings and 88 Woodcuts. 1 vol. square crown 8vo. price 21s. cloth.

MRS. JAMESON'S LEGENDS OF THE MADONNA. Third Edition. with 27 Etchings and 165 Woodcuts. 1 vol. square crown 8vo. price 21s. cloth.

THE HISTORY OF OUR LORD, as exemplified in Works of Art. By Mrs. JAMESON and Lady EASTLAKE. Second Edition, with 13 Etchings and 281 Woodcuts. 2 vols. square crown 8vo. price 42s. cloth; or 84s. bound in morocco by Rivière.

*** MRS. JAMESON'S SACRED AND LEGENDARY ART, completed by Lady EASTLAKE, may be had in sets only, complete in 6 vols. as above, price £12 12s. handsomely bound in morocco by Rivière; or £9 9s. in half-morocco, with gilt tops, by Rivière.

THE LIFE AND EPISTLES OF ST. PAUL. By the Rev. W. J. CONYBEARE, M.A. late Fellow of Trin. Coll. Cantab. and the Very Rev. J. S. HOWSON, D.D. Dean of Chester:—

LIBRARY EDITION, with all the Original Illustrations, Maps, Landscapes on Steel, Woodcuts, &c. 2 vols. 4to. 48s. cloth; or £4 16s. bound in calf antique.

INTERMEDIATE EDITION, with Selection of the Illustrations. 2 vols. square crown 8vo. 31s. 6d. cloth; 50s. bound in calf; or £3 6s. in morocco.

PEOPLE'S EDITION, Condensed, with 46 Illustrations and Maps. 2 vols. crown 8vo. 12s. cloth; or (two vols. in one) price 20s. in tree calf or calf antique.

London: LONGMANS, GREEN, READER, and DYER, Paternoster Row.

ALFRED B. PEARCE, 39 Ludgate Hill, LONDON.

DINNER, DESSERT, BREAKFAST, TEA, and TOILET Services.



Every Description of CUT TABLE GLASS.

A LARGE AND BEAUTIFUL ASSORTMENT OF ORNAMENTAL GOODS.

The Stock has been selected with much care, and is admirably suited for Parties Furnishing to choose from

FIRST-CLASS QUALITY—SUPERIOR TASTE—LOW PRICES.

ESTABLISHED 1760.

CHUBB'S

PATENT SAFES

AND

PATENT DETECTOR LOCKS.

Illustrated Price Lists gratis, and Post free.

CHUBB AND SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 68, Cross Street, Manchester; and Horsley Fields, Wolverhampton.

ANTONI FORRER,

ARTIST IN HAIR & JEWELLERY,

BY APPOINTMENT TO THE QUEEN,

REMOVED

FROM REGENT ST. AND FROM BAKER ST.

TO

2. HANOVER ST. HANOVER SQUARE.

N.B.—A. FORRER begs particularly to state that he has no connexion whatever with any other Establishment.

TRADE MARK

ALMOND FLAVOUR.

PRESTON'S

ESSENCE OF BITTER ALMONDS.

Free from Prussic Acid. This delicious Essence is the only kind that may be safely used for flavouring Custards, Blanc-manges, &c., and all kinds of Pastry.

Sold Retail by Chemists, Grocers, &c., in Bottles, 6d., 1s., and 1s. 6d. each. Wholesale—PRESTON & SONS, 8s, Leadenhall Street, E.C. *.* Observe the Trade Mark.

JACKSON'S BENZINE RECT:

Is most efficient for removing Grease, Oil, Paint, Varnish, &c., from all Fabrics. It is perfectly harmless to the most delicate Colour or Texture. A given quantity will cleanse a larger measure of material than any other article. Papers, Parchments, Leather and Kid Gloves it cleans with equal success. It may also be freely used to wash Gilding and other surfaces to which water may not be applied.

In Bottles at 6d. and 1s. each.

By the Principal Chemists and Artists' Colourmen.

WHOLESALE BY REEVES & SONS, 113, CHEAPSIDE.

OLDRIDGE'S

BALM OF COLUMBIA

Has been acknowledged for forty years as the best and only certain remedy ever discovered for preserving, strengthening, beautifying, or restoring the Hair, Whiskers, or Moustaches, and preventing them turning grey.

Price 3s. 6d., 6s., and 11s.

C. & A. OLDRIDGE,

22, WELLINGTON STREET, STRAND, W.C.,

And all Chemists and Perfumers.

FOR CHILDREN IT IS INVALUABLE.

PRIZE MEDAL À L'EXPOSITION UNIVERSELLE À PARIS, 1867,

FOR PICTURE FRAMES.

C. ROWLEY,

DECORATIVE CARVER AND GILDER,

AND IMITATION ORMOLU FRAME MAKER,

MANUFACTORY—BOOND STREET, NEW CROSS, MANCHESTER.

See Engraved Specimens Art-Journal Illustrated Catalogue, May, 1867, page 47.

PAINTED, STAINED, AND ORNAMENTAL GLASS

FOR ECCLESIASTIC, MEMORIAL, OR DOMESTIC WINDOWS.

CLAUDET, HOUGHTON, & SON,

89, HIGH HOLBORN, LONDON.

DESIGNS AND ESTIMATES FURNISHED WHEN REQUIRED.

CRISWICK & DOLMAN,

GLASS AND PICTURE FRAME MANUFACTURERS

AND

DECORATORS,

6, NEW COMPTON STREET, SOHO.

THE TRADE SUPPLIED IN EVERY DEPARTMENT.

PICTURES REMOVED, PACKED, CLEANED, RESTORED, AND WAREHOUSED.

Established 1818.

THE RENAISSANCE and GOTHIC CARVED OAK FURNITURE AND PARQUETERIE MANUFACTORY,



60, BERNERS STREET, OXFORD STREET. JULIUS YACOBY, PROPRIETOR.

Renowned for excellence of workmanship, elegance, and truthfulness in design, and moderate prices.

Novel Invention.—Two Articles in One.



THIS Invention consists in so arranging a CHAIR that by a simple movement it is instantaneously converted into a pair of useful STEPS.

A pair of Steps are always in the way, but these can be instantly converted into a useful Chair, very suitable for Entrance Halls as a Chair, and for lighting the Lamp, also for Libraries, Bars of Hotels, Shops, Offices, Greenhouses, Conservatories, and all places where a pair of Steps are sometimes required.

No. 1. Made of Deal, nicely varnished on the bare wood, 11s. 6d. each.

No. 2. Best Selected Oak, and French Polished, 21s.

Delivered in London or Peterboro'.

All Orders should be accompanied with Stamps or Post-Office Order made payable to the Manufacturer, JOSIAH LE BOTT, Bury St. Edmund's. The Chairs in such cases will be instantly despatched and sent per Passenger Train. The name of the nearest Station should be given.

STARCH MANUFACTURERS TO H.R.H. THE PRINCESS OF WALES.

GLENFIELD STARCH,

USED IN THE ROYAL LAUNDRY,

AND AWARDED THE PRIZE MEDAL 1862.

Sold by all Grocers, Chandlers, &c. &c.

Tea is Cheaper than Ever!!!

PHILLIPS AND COMPANY'S TEAS ARE BEST AND CHEAPEST.

STRONG BLACK TEAS, 1s. 6d., 1s. 8d., 2s., to 2s. 4d.

MOST EXCELLENT BLACK TEA IS NOW ONLY 2s. 6d. PER POUND.

A PRICE CURRENT POST FREE. SUGARS AT MARKET PRICES.

PHILLIPS & COMPANY, Tea Merchants,

No. 8, KING WILLIAM STREET, CITY, LONDON.

PHILLIPS & CO. send all GOODS CARRIAGE FREE, by their own Vans, within Eight Miles of No. 8, KING WILLIAM STREET, CITY, and send Teas, Coffees, and Spices Carriage Free to any Railway Station or Market Town in England, if to the value of Forty Shillings or upwards.

IRISH POPLIN MANUFACTURERS.

WILLIAM FRY AND CO.,

31, WESTMORELAND STREET, DUBLIN,

IRISH POPLIN MANUFACTURERS

TO

HER MOST GRACIOUS MAJESTY THE QUEEN, H.R.H. THE PRINCESS OF WALES, AND H.M. THE QUEEN OF DENMARK,

Beg to state they forward (post free) Patterns of all the Poplins for which they received

First Prize Medal at the Paris Exhibition.

P.S.—Poplins Delivered, Carriage Paid, in any Part of the United Kingdom.

IMPORTANT ANNOUNCEMENT.

METALLIC PEN MAKER TO THE QUEEN.

JOSEPH GILLOTT

BEGS to inform the Commercial World, Scholastic Institutions, and the public generally, that, by a novel application of his unrivalled machinery for making Steel Pens, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, must ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; they are put up in boxes, containing one gross each, with label outside, and the fac-simile of his signature.

At the request of numerous persons engaged in tuition, J. G. has introduced his

WARRANTED SCHOOL AND PUBLIC PENS,

which are especially adapted to their use, being of different degrees of flexibility, and with fine, medium, and broad points, suitable for the various kinds of Writing taught in Schools.

Sold Retail by all Stationers and Booksellers. Merchants and wholesale Dealers can be supplied at the Works, Graham Street, Birmingham.

No. 91, JOHN STREET, NEW YORK; and at 37, GRACECHURCH STREET, LONDON.

DINNEFORD'S FLUID MAGNESIA.

The best remedy FOR ACIDITY OF THE STOMACH, HEARTBURN, HEADACHE, GOUT, AND INDIGESTION; and the best mild aperient for delicate constitutions, especially adapted for LADIES, CHILDREN, and INFANTS. Dinneford & Co., 172, New Bond Street, London, and of all Chemists.

THE

CASSIOBURY FIRE-EXTINGUISHER

as designed for the Rt. Hon. the Earl of Essex.

S. OWENS & Co.,

WHITEFRIARS STREET, LONDON, E.C.

A BEAUTIFUL FACE

Is dependent almost entirely on

THE TEETH

BEING WHITE AND SOUND.

PYNE'S

ODONTINE

Every One should use, as the

BEST PREPARATION FOR

PRESERVING THE TEETH

FROM YOUTH TO OLD AGE.

Sold in Pots, at 1s. 6d. and 2s. 6d. each.

Prepared only by

JOSEPH JOHN PYNE,

63, PICCADILLY, MANCHESTER;

And may be obtained through any Chemist or Perfumer.

KAYE'S WORSDELL'S PILLS.
THE BEST FAMILY MEDICINE.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR INDIGESTION.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR ASTHMA.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR COUGHS AND COLDS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR BILIOUS DISORDERS.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

KAYE'S WORSDELL'S PILLS.
THE BEST REMEDY FOR DISEASES OF THE SKIN.
Sold by all Chemists, &c., at 1s. 1½d., 2s. 9d., and 4s. 6d. per Box.

CHRISTMAS PRESENTS

AND NEW YEAR'S GIFTS,

FOR ALL WHO COURT THE GAY AND FESTIVE SCENES.

ROWLANDS' MACASSAR OIL

A delightfully fragrant and transparent preparation for the Hair, and as an Invigorator and Beautifier beyond all precedent. Price 3s. 6d., 7s., 10s. 6d. (equal to four small), and 21s. per bottle.

ROWLANDS' KALYDOR,

Unequalled for its rare and inestimable qualities in imparting a radiant bloom to the Complexion, and a softness and delicacy to the Hands and Arms. Price 4s. 6d. and 8s. 6d. per bottle. And

ROWLANDS' ODONTO,

Or PEARL DENTIFRICE, which bestows on the Teeth a Pearl-like Whiteness, strengthens the Gums, and gives a pleasing Fragrance to the Breath. Price 2s. 9d. per box.

The Patronage of Royalty, and Rank and Fashion, throughout Europe, and their universally-known efficacy, give these preparations a celebrity unparalleled, and render them peculiarly

Elegant and Seasonable Presents.

Sold by Chemists and Perfumers.

☞ ASK FOR "ROWLANDS'" ARTICLES.

PELLATT & CO.,

Glass Manufacturers to Her Majesty, H.R.H. the Prince of Wales, and Royal Family,

have opened their *New Premises,*

PORTMAN HOUSE, 25, BAKER STREET, W.

WITH AN ENTIRELY NEW STOCK OF SELECTED DESIGNS IN

DINNER, DESSERT, BREAKFAST SETS, ETC.,

Specially prepared for them.

Also a variety of

GLASS SERVICES CUT AND ENGRAVED;

Of their own Manufacture, Designed in a *New Style,* and Registered.

MINTON'S CHINA, MAJOLICA, AND LATEST NOVELTIES.

CHARLES HINDLEY & SONS,

134, OXFORD STREET, LONDON,

DESIGNERS AND MANUFACTURERS OF

SUPERIOR CABINET FURNITURE;

BEAUTIFUL ENGLISH CHINTZES,

IN EVERY VARIETY OF PATTERN AND PRICE;

AND OF

THE ANGLO-TURKEY CARPET,

IN ONE PIECE, WITHOUT SEAM,

THE MOST DURABLE CARPET EVER PRODUCED.

THE LARGE STOCK OF CARPETS COMPRISES

RICH VELVET PILE, AXMINSTER, SUPERIOR BRUSSELS,

And a good assortment of the cheaper descriptions.

CURTAINS:

THE CHOICEST PRODUCTIONS IN SILK AND IN WOOL,

TAPESTRIES, DAMASKS, BROCADES,

AND THE MUCH APPROVED

NEW PLAIN FABRICS.

PURE EIDER DOWN COVERLETS, unequalled for Warmth and Lightness, Guaranteed free from Mixture with any other Material. Quilted in Rich Silks of various colourings. All sizes ready at lowest prices.
Manufactured by CHARLES HINDLEY & SONS, 134, OXFORD STREET.

HINDLEY'S CARPET WAREHOUSE, 134, OXFORD STREET, next Cavendish Square. The large Stock secured before the extraordinary rise in cost of materials still offers a very extensive choice of superior qualities and patterns at old prices, without advance. CHARLES HINDLEY & SONS. Established 1812.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS are confidently recommended as a simple but certain Remedy for Indigestion, which is the cause of nearly all the diseases to which we are subject, being a medicine so uniformly grateful and beneficial, that it is with justice called the "Natural Strengthener of the Human Stomach." "Norton's Pills" act as a powerful tonic and gentle aperient; are mild in their operation, safe under any circumstances, and thousands of persons can now bear testimony to the benefits to be derived from their use, as they have been a never-failing Family Friend for upwards of 30 years. Sold in Bottles at 1s. 1½d., 2s. 9d., and 11s. each, in every Town in the Kingdom.

CAUTION.

Be sure to ask for "NORTON'S PILLS," and do not be persuaded to purchase an imitation.

A CLEAR COMPLEXION!!!

GODFREY'S

EXTRACT OF ELDER FLOWERS

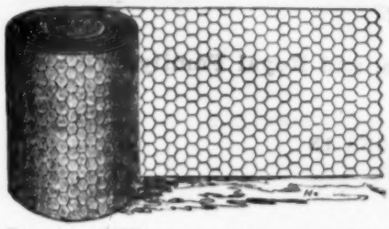
Is strongly recommended for Softening, Improving, Beautifying, and Preserving the SKIN, and giving it a blooming and charming appearance. It will completely remove Tan, Sunburn, Redness, &c., and, by its Balsamic and Healing qualities, render the skin soft, pliable, and free from dryness, &c., clear it from every humour, pimple, or eruption, and by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion perfectly clear and beautiful.

Sold in Bottles, price 2s. 9d., by all Medicine Vendors and Perfumers.

BARNARD, BISHOP, & BARNARDS,

NORFOLK IRON WORKS, NORWICH,

MEDIÆVAL METAL WORKERS, WIRE DRAWERS, GALVANIZERS, AND MALLEABLE IRON FOUNDERS.



Manufacturers of Machine-made

GALVANIZED

WIRE NETTING

FOR

GAME,

POULTRY, SHEEP, AVIARIES,

Croquet Grounds, &c.

Strained Wire Fencing, and Galvanized Wire Strand for Fencing.

IRON HURDLES & GATES. CONTINUOUS IRON FENCING.



PATENT NOISELESS

LAWN MOWERS,

Without Gear Wheels or Chain, not liable to get out of Order.

IMPROVED SINGLE & DOUBLE CYLINDER GARDEN ROLLERS.

IRON CHAIRS AND TABLES,

For Camp or Garden.

IRON BEDSTEADS & COTS.

PATENT AND COTTAGE MANGLES.

Improved Iron Stable Fittings.

Hot Water Heating Apparatus for Churches, Greenhouses, Conservatories, &c.

THE UNIVERSAL COOKING RANGES.

ILLUSTRATED LISTS FORWARDED ON APPLICATION.

CAUTION.—CHLORODYNE.

VICE-CHANCELLOR SIR W. P. WOOD stated that Dr. J. COLLIS BROWNE was undoubtedly the Inventor of Chlorodyne; that the statements of the Defendant Freeman were deliberately untrue, and he regretted to say they had been sworn to. Eminent Hospital Physicians of London stated that Dr. J. COLLIS BROWNE was the discoverer of Chlorodyne; that they prescribe it largely; and mean no other than Dr. BROWNE'S.—See *Times*, July 13, 1864. Subsequently confirmed by the trade at large. See the *Lancet*, April 8, 1865. The public therefore are cautioned against using any other than

DR. J. COLLIS BROWNE'S CHLORODYNE.

THIS INVALUABLE REMEDY produces quiet refreshing sleep, relieves pain, calms the system, restores the deranged functions, and stimulates healthy action of the secretions of the body, without creating any of those unpleasant results attending the use of opium. Old and young may take it at all hours and times, when requisite. Thousands of persons testify to its marvellous good effects and wonderful cures, while medical men extol its virtues most extensively, using it in great quantities in the following diseases:—

Consumption, Asthma, Bronchitis, Whooping-Cough, Neuralgia, Diarrhœa, Rheumatism, Spasms, &c.

EARL RUSSELL has graciously favoured J. T. DAVENPORT with the following:—Extract of a despatch from Mr. WEBB, H.B.M.'s Consul at Manilla, dated September 17, 1864:—"The remedy most efficacious in its effects (in Epidemic Cholera) has been found to be Chlorodyne, and with a small quantity given to me by Dr. Burke I have saved several lives."

Important Testimonials from numerous Medical Men accompany each bottle.

SERIOUS RESULTS HAVE ARISEN FROM THE USE OF SPURIOUS CHLORODYNE.

CAUTION.—Always ask for "Dr. J. COLLIS BROWNE'S CHLORODYNE," and see that his name is on the Government Stamp.

The immense demand enables the Proprietors to reduce the price. It is now sold in bottles 1s. 1½d., 2s. 9d., and 4s. 6d., containing double quantity.

Be not deceived by any piracy of the world CHLORODYNE; the great success has given rise to many unprincipled subterfuges.

Sole Manufacturer, J. T. DAVENPORT, 33, Great Russell Street, Bloomsbury Square, London.

ESTAB^{D}. 1812.



TRADE MARK.

500,000

Sample Packets (each containing sufficient to make a cup) of this superior article were given away at the International Exhibition of 1862, and thousands are now using it.

BLACK! BLACK! BLACK!

SAMUEL OSMOND & CO., DYERS, 8, IVY LANE, NEWGATE STREET, LONDON, inform the public that they have made arrangements for Dyeing Black for Mourning every Wednesday, returning the same in a few days when required. Moire Antique Dresses Dyed, Colours or Black and remoired as new. Bed Furniture and Drawing Room Suites cleaned, or dyed and finished. Shawls, Dresses, and Cloaks of every description cleaned, and the colours preserved.

Drapers' and Milliners' faded and soiled Stocks dyed Black.

GOUT AND RHEUMATISM.—The excruciating pain of Gout or Rheumatism is quickly relieved and cured in a few days by that celebrated Medicine, BLAIR'S GOUT and RHEUMATIC PILLS.

They require no restraint of diet or confinement during their use, and are certain to prevent the disease attacking any vital part.

Sold by all Medicine Vendors at 1s, 1½d. and 2s. 9d., per Box, or obtained through any Chemist.



JOHN GOSNELL & CO.'s PATENT TRICHOSARON,



THE ONLY PERFECT HAIR BRUSH.

NOTHING IMPOSSIBLE.

The greatest and most useful invention of the day, AGUA AMARELLA.—Messrs. JOHN GOSNELL & CO., Red Bull Wharf, 93, Upper Thames Street (late Three King Court, Lombard Street), Perfumers to Her Majesty, respectfully offer to the public this truly marvellous fluid, which gradually restores the human hair to its pristine hue—no matter at what age. The Agua Amarella has none of the properties of dyes; it, on the contrary, is beneficial to the system, and when the hair is once restored one application per month will keep it in perfect colour. Price one guinea per bottle; half-bottles, 10s. 6d. Testimonials from artistes of the highest order, and from individuals of undoubted respectability, may be inspected. Messrs. JOHN GOSNELL & CO. have been appointed Perfumers to H.R.H. the Princess of Wales.

JOHN GOSNELL & CO.,

RED BULL WHARF, ANGEL PASSAGE,

93, UPPER THAMES STREET, LONDON, E.C.

RUPTURES.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS

(Perfected and Exhibited in the Great Exhibitions of 1851 and 1862)

Is allowed by upwards of 200 medical gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER, fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body two inches below the hips being sent to the

Manufacturer, Mr. WHITE, 228, Piccadilly, London.

Price of Single Truss, 16s., 21s., 26s. 6d., and 31s. 6d. Postage 1s.
Price of a Double Truss, 31s. 6d., 42s., and 52s. 6d. Postage 1s. 8d.
Price of an Umbilical Truss, 42s. and 52s. 6d. Postage, 1s. 10d.
Post Office Orders to be made payable to JOHN WHITE, Post Office, Piccadilly.

NEW PATENT

ELASTIC STOCKINGS, KNEE CAPS, &c.

The material of which these are made is recommended by the faculty as being peculiarly ELASTIC and COMPRESSIBLE, and the best invention for giving efficient and permanent support in all cases of WEAKNESS and SWELLING of the LEGS, VARICOSE VEINS, SPRAINS, &c. It is porous, light in texture, and inexpensive, and is drawn on like an ordinary stocking. Price, 4s. 6d., 7s. 6d., 10s., and 16s. each. Postage 6d.

JOHN WHITE, Manufacturer, 228, Piccadilly, London.



This Tea is imported with the leaf not coloured, is highly recommended by medical and scientific men, and combines purity with fine flavour and lasting strength.

Sold by Chemists, Stationers, and Confectioners, in all parts of the kingdom.

COUGHS, ASTHMA, and INCIPIENT CONSUMPTION

Are effectually cured by

KEATING'S COUGH LOZENGES,

Which are daily recommended by the Faculty, Testimonials from the most eminent of whom may be inspected, as the most effectual, safe, speedy, and convenient remedy for Cough and all Disorders of the Lungs, Chest, and Throat.

Sold in Boxes, 1s. 1½d., and Tins, 2s. 9d., 4s. 6d., and 11s. each, by T. KEATING, Chemist, 79, St. Paul's Churchyard, London. Sold retail by all Druggists, &c.



THE

"LONDON JOURNAL" SUPPLEMENTARY VOLUMES,

Forming the FIRST SERIES, are now ready, bound in Cloth,

Price 4*s.* 6*d. each.*

VOLUME I.

Contains a re-issue of J. F. SMITH'S three best Tales,

"THE WILL AND THE WAY,"
"WOMAN AND HER MASTER,"
AND
"TEMPTATION."

VOLUME II.

Contains a re-issue of J. F. SMITH'S Tales,

"THE WILL AND THE WAY,"
"WOMAN AND HER MASTER,"
"STANFIELD HALL,"
AND
"AMY LAWRENCE; OR, THE FREEMASON'S DAUGHTER."
ALSO,
"THE TRUE AND FALSE HEIRESS,"
"MASKS AND FACES,"
"BRANDON OF BRANDON."

VOLUME III.

Contains a re-issue of J. F. SMITH'S Tales,

"STANFIELD HALL,"
AND
"AMY LAWRENCE; OR, THE FREEMASON'S DAUGHTER."
ALSO,
"MASKS AND FACES,"
"BRANDON OF BRANDON,"
"THE KNAVE OF HEARTS."

VOLUME IV.

Contains a re-issue of

"THE SNAKE IN THE GRASS,"
By PIERCE EGAN;
"THE TWIN BEAUTIES," & LOST JEWELS,"
By Mrs. E. D. E. N. SOUTHWORTH;
"QUADROONA: AN ENGLISH TALE,"
By PERCY B. ST. JOHN;
"HARDING THE MONEY-SPINNER,"
By MILES GERALD KEON;
"THE GULF BETWEEN THEM,"
AND
"THE SISTER'S SECRET,"
By Mrs. ANN S. STEPHENS.

VOLUME V.

Contains a re-issue of

"THE SNAKE IN THE GRASS,"
By PIERCE EGAN;
"ADELA," & "THE GIPSY'S PROPHECY,"
By Mrs. SOUTHWORTH;
"HARDING THE MONEY-SPINNER,"
By MILES GERALD KEON;
"THE KING AND THE CARDINAL,"
By J. PARSONS HALL. Also,
"THE SISTER'S SECRET,"
By Mrs. ANN S. STEPHENS;
"MIRIAM; OR, THE BRIDE OF SILVERTON;"
AND
"THE BATTLE OF HATE."

VOLUME VI.

Contains a re-issue of

"THE GIPSY'S PROPHECY,"
By Mrs. E. D. E. N. SOUTHWORTH;
"PHOTOGRAPHS OF THE HEART,"
AND
"QUICKSANDS AND WHIRLPOOLS,"
By PERCY B. ST. JOHN;
"THE KING AND THE CARDINAL,"
By J. PARSONS HALL;
"GUY WATERMAN,"
"THE BATTLE OF HATE,"
AND
"DEVOTED UNTO DEATH"

VOLUME VII.

Contains a re-issue of

THE LOVE TEST,"
By PIERCE EGAN;
"GUY WATERMAN,"
"MARY LAWSON,"
By EUGENE SUE;
"MONTE CHRISTO,"
By ALEXANDRE DUMAS; and
"PRIDE AGAINST PASSION."

VOLUME VIII.

Contains a re-issue of

"THE LOVE TEST,"
By PIERCE EGAN;
"MONTE CHRISTO,"
By ALEXANDRE DUMAS;
"THE BABES IN THE WOOD,"
By Mrs. MAILLARD;
"MARTIN THE FOUNDLING,"
By EUGENE SUE; and
"AURORA: A LONDON MYSTERY,"
By EDWIN F. ROBERTS.

*** Besides the above Tales, which are splendidly Illustrated by JOHN GILBERT and other eminent Artists, each Volume also contains Short Tales, Illustrated Articles, Topographical and Descriptive Portraits and Memoirs of Eminent Men, together with Poetry, and a variety of useful and entertaining matter.

"LONDON JOURNAL" OFFICE, 332, STRAND, AND SOLD BY ALL BOOKSELLERS.

THE ILLUSTRATED LONDON SPELLING BOOK

In Cloth, 1s.; *Free by Post*, 1s. 2d.; *Coloured*, 2s., *by post*, 2s. 2d.

144 pages, Illustrated by upwards of 170 beautiful Wood-cuts of Objects and Scenes described.

"'The Illustrated London Spelling Book' contains no fewer than one hundred and seventy wood-cuts, well executed; and, what is still more important, well chosen as to subject, of a cheerful and practical character, instead of the fantastic, nay, cabalistic, forms which disfigured our earliest educational books. Even the alphabet subjects will be suggestive to the little learner, and such as will induce him to ask questions relating to them: this is the moment for imparting information with effect, for it is never so strongly impressed upon the mind as when given the moment it is asked for. At the same time, the progressive plan of the book is closely watched: the child is not frightened by impossibilities at its tender age; but, both in the spelling and reading, the progress of the scholar is consulted by the gradual increase in the length of the words. The reading lessons are pretty little narratives, mostly original, and of just such incidents of amusement and instruction as are most likely to attract the attention of a child: they are cheerful throughout, although 'the good seed' is not forgotten to be thrown in the path of childhood—a priceless feature in its first lessons, in spite of the secular cant and coldness of the day. Among the pictures, subjects of natural history predominate; and there cannot be a readier means of leading children to understand the beauty of earth and all that therein is, than by well-drawn figures of striking objects in the kingdoms of Nature."—*Illustrated London News.*

Upwards of Half a Million of this Book have been Sold.

In Cloth, 2s.; *Free by Post*, 2s. 4d.

THE ILLUSTRATED LONDON READING BOOK:

Containing a series of Lessons on the most amusing and instructive subjects,

Selected with great care from the best English Authors in Prose and Verse.

The whole beautifully Illustrated with above Two Hundred and Fifty Engravings.

"'The Illustrated London Reading Book' is the next stage in the series. It contains some hundred and fifty lessons, mostly selected from standard authors. The subjects are not of the old 'Tom and Harry' class, or of a hackneyed character; but of actual living interest, in many instances describing wonders which are at the moment arising around us. Historiettes are sprinkled throughout the book. Its leading recommendation is the vivacity as well as variety of its contents: they are, to quote a common, and often misused phrase, 'highly graphic;' the events and incidents have a certain picturesqueness of character, which must prove highly attractive to all growths; and both teacher and learner may profit in their progress, though in a different ratio. The engravings are of higher pretensions than those of the Spelling-book; some are from pictures by eminent living painters; and not unfrequently they take the reader to remote corners of the earth, as well as familiarise him with the wonders of his own country. Appended is a vocabulary of words used in the volume, and rendered necessary by the somewhat advanced nature of certain of the information conveyed in the descriptive lessons."

Printed and Published at the "Nassau Steam Press," 60, St. Martin's Lane, Charing Cross, W.C.—To be had of all Booksellers.

USEFUL ITEMS.

6d. each; by Post, 7d.

ETIQUETTE.—How to Conform to the Rules of Society.
THE COMPLEXION.—How to Produce and Maintain a Clear White Skin
THE TEETH.—How to Preserve and Beautify.
THE HAIR.—How to Promote, Preserve, and keep Luxuriant.
DRESS.—How to Adorn the Person.
THE DANCE.—How to Behave in a Ball-room.
THE PARTY.—How to Arrange and Preside.
THE VISITOR.—How to Receive and Pay Visits.
COURTSHIP.—How to Woo and Win.
THE WEDDING.—How to Accomplish all its Arrangements.
THE HOUSEWIFE.—How to Economise and Conduct a House.
THE BABY.—How to Manage and Rear.

Published by W. S. JOHNSON, 60, St. Martin's Lane, Charing Cross, W.C.

MAUNDER'S LITTLE LEXICON.

A Dictionary of the English Language, containing many thousand more words than Johnson, Walker, or Webster. Beautifully bound in cloth, gilt. Price only 2s. 6d.; free by post, 2s. 8d.

MAUNDER'S LITTLE LINGUIST.

A complete Guide to English Grammar, containing also a Dictionary of Synonyms, Examples of English Composition, Proverbs, Terms and Phrases in Latin, French, Spanish, Italian, &c. Price 1s. 6d.; free by post, 1s. 7d.

These Works are admirably adapted for an elegant and useful present for youth of both sexes.

Printed and Published at the Nassau Steam Press, 60, St. Martin's Lane, Charing Cross, W.C.

FRAMPTON'S PILL OF HEALTH.

THIS excellent Family Medicine is the most effective remedy for indigestion, bilious and liver complaints, sick headache, loss of appetite, drowsiness, giddiness, spasms, and all disorders of the stomach and bowels; and where an aperient is required, nothing can be better adapted.

For FEMALES, these Pills are truly excellent, removing all obstructions, the distressing headache so very prevalent with the sex, depression of spirits, dulness of sight, nervous affections, blotches, pimples, and sallowness of the skin, and give a healthy, juvenile bloom to the complexion.

Sold by all Medicine Vendors, at 1s. 1½d. and 2s. 9d. per Box, or obtained through any Chemist.

KEATING'S PERSIAN INSECT DESTROYING POWDER.

THIS Powder is quite harmless to animal life, but is unrivalled in destroying Fleas, Bugs, Flies, Cockroaches, Beetles, Gnats, Mosquitos, Moths in furs, and every other species of Insect. SPORTSMEN will find this an invaluable remedy for destroying FLEAS IN THEIR DOGS, as also Ladies for their Pet Dogs. Being the Original Importer of this now invaluable article, which has found so great a sale that it has tempted others to vend a so-called article, the Public are therefore cautioned to observe that the Packets of the Genuine Powder bear the autograph of THOMAS KEATING. Sold in Packets, 1s., 2s. 6d. and 4s. 6d. each; or 1s. Packets, free by post, for 12 Postage Stamps, and 2s. 6d. on receipt of 36. Also in Bottles with Bellows, 1s. 6d., and 3s. each, by THOMAS KEATING Chemist, 79, ST. PAUL'S CHURCH YARD, LONDON, E.C.



FRENCH BRANDY IN BOND,

IMPORTED IN LITRE BOTTLES,

Containing 25 per cent more in quantity than ordinary Brandy bottles.

Pale or Brown Brandy— Bottles and Cases included	½ Litres	13s.	½ Litres	20s.
	Litres	20s.	or Litres	44s.
	per dozen, in Bond.		per dozen, Duty Paid.	

When Purchased in Bond, Dock Warrants issued on Single Dozen Cases if so required.

N.B.—Agents will be appointed for every Town in Great Britain. Apply at the Litre Bottled Wine Company, Bonded Stores, Old Swan Wharf, London Bridge.



RIMMEL'S CHOICE PERFUMERY AND ELEGANT NOVELTIES.



RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS, a Delicious Perfume, from 2s. 6d.

RIMMEL'S PATENT DINNER TABLE FOUNTAIN, to replace the Rose-water Salver, silver-plated, with glass basin, £1 10s.

THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood 2s. 6d., Enamelled 5s., by post 1s. extra.

MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.

RIMMEL'S PERFUME VAPORIZER, for Scenting and Purifying the Atmosphere, from 6s.

RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 9d. No. 1, preservative. No. 2, curative.

RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.

RIMMEL'S ROSE WATER CRACKERS, for Balls and Parties, 2s. per dozen.

PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.

RIMMEL'S BOOK OF PERFUMES (5th edition), with 250 illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO HER ROYAL HIGHNESS THE PRINCESS OF WALES,

96, Strand; 128, Regent Street; 24, Cornhill, LONDON. 17, Boulevard des Italiens, PARIS.

PARIS EXHIBITION.

THERE AND BACK, INCLUDING RAILWAY, STEAM, AND HOTEL CHARGES,

The Living at which will be conducted on a liberal scale, consisting of Breakfast, Dinner (with bottle of wine), and Tea for one Week.

Tickets now ready, price £5.

An Interpreter will accompany each train. Prospectuses, with names of the Hotels and every information, free on application, or by post (enclose stamp) to

Messrs. DU TRONCY and REED, 416, Strand, W.C.

CAUTION.—CHLORODYNE.

VICE-CHANCELLOR SIR W. P. WOOD stated that Dr. J. COLLIS BROWNE was undoubtedly the Inventor of Chlorodyne; that the statements of the Defendant Freeman were deliberately untrue, and he regretted to say they had been sworn to. Eminent Hospital Physicians of London stated that Dr. J. COLLIS BROWNE was the Inventor of Chlorodyne; that they prescribed it largely, and meant no other than Dr. Browne's.—See The Times, July 13, 1864. Subsequently confirmed by the trade at large. See the Lancet, April 8, 1865. The public therefore are cautioned against using any other than

DR. J. COLLIS BROWNE'S CHLORODYNE.

THIS INVALUABLE REMEDY produces quiet refreshing sleep, relieves pain, calms the system, restores the deranged functions, and stimulates healthy action of the secretions of the body, without causing any of those unpleasant results attending the use of opium. Old and young may take it at all times and times, when requisite. Thousands of persons testify to its marvellous good effects and wonderful cures, while medical men consider its virtues most extensively, using it in great quantities in the following diseases:—

Consumption, Asthma, Bronchitis, Whooping-Cough, Neuralgia, Diarrhœa, Rheumatism, Spasms, &c.

EARL RUSSELL has graciously favoured J. T. DAVENPORT with the following:—Extract of a despatch from Mr. WEBB, H.B.M.'s Consul at Manilla, dated September 17, 1864:—"The remedy most efficacious in its effects (in Epidemic Cholera) has been found to be Chlorodyne, and which a small quantity given to me by Dr. Burke I have saved several lives."

Important Testimonials from numerous Medical Men accompany each bottle.

SERIOUS RESULTS HAVE ARISEN FROM THE USE OF SPURIOUS CHLORODYNE.

CAUTION.—Always ask for "Dr. J. COLLIS BROWNE'S CHLORODYNE," and see that his name is on the Government Stamp. The Government Stamp bears the Proprietors' Invention of the price. Made now and in bottles 1s. 6d., 2s. 9d., and 4s. 6d., and the only genuine quantity. We are deceived by any piracy of the world CHLORODYNE; the great amount has given rise to many imprudent and unfounded.

Sole Manufacturer, J. T. DAVENPORT, 33, Great Russell Street, Bloomsbury Square, London.

SLACK'S SILVER ELECTRO-PLATE

IS A STRONG COATING OF PURE SILVER OVER NICKEL, AND EQUAL FOR WEAR TO STERLING SILVER.

MANUFACTURED SOLELY BY RICHARD AND JOHN SLACK.

Every Article for the Table as in Silver.

ORDERS CARRIAGE FREE PER RAIL.

SLACK'S CATALOGUE,
With 350 Drawings and Prices,
gratis or post free,

SLACK'S.

	Electro-Plated Fiddle Pattern.	Strong Plated Fiddle Pattern.	Thread Pattern.	All Figured Patterns.
12 Table Forks or Spoons	£1 10 0	£1 12 0	£1 15 0	£2 0 0
12 Dessert Forks or Spoons	1 0 0	1 10 0	1 15 0	2 0 0
12 Tea Spoons	0 15 0	0 18 0	1 0 0	1 10 0

SLACK'S TABLE CUTLERY.

Messrs. SLACK have been celebrated 30 years for their superior Cutlery.

IVORY TABLE KNIVES, 14s., 20s., 22s.
DESSERT, 11s., 14s., 15s. 6d. PER DOZEN.

RICHARD & JOHN SLACK, 336, Strand, (Opposite Somerset House.)

KINAHAN'S LL WHISKY.—DUBLIN EXHIBITION, 1865.

THIS celebrated Old IRISH WHISKY gained the DUBLIN PRIZE MEDAL.

It is Pure, Mild, Mellow, Delicious, and very Wholesome.
Sold in Bottles, 4s. 6d. at the Retail Houses in London; by the Agents in the principal towns in England; or Wholesale at

8, GREAT WINDMILL STREET, LONDON, W.

Observe the Red Seal, Pink Label, and Cork branded "KINAHAN'S LL WHISKY."

Cure of Spitting of Blood and Consumptive Cough

BY

D. LOCOCK'S PULMONIC WAFERS

Mr. Napier, Chemist, South-street, Exeter, writes, Nov. 12, 1857:—"Elizabeth Linford, age forty-eight, 14, Paragon-place, Exeter, has been for a long time afflicted with disease of the lungs.

"She has been under three doctors, who declared her incurable. She had a continual distressing cough, with spitting of blood. She has taken only three boxes of the Wafers, and her spitting of blood has quite ceased, and the cough is so decidedly better that she is very seldom disturbed at night."

Dr. Locock's Wafers give instant relief to asthma, consumption, coughs, colds, and all disorders of the breath and lungs.

To Singers and Public Speakers they are invaluable for clearing and strengthening the voice, and have a pleasant taste.

Price 1s. 1½d. and 2s. 9d. per Box. Sold by all Druggists.

BY ROYAL LETTERS PATENT.

THE EXCELSIOR.

From 21s.,

KNIFE-CLEANER.

IS THE ONLY PERFECT MACHINE MADE.

TO BE HAD OF ALL

IRONMONGERS AND BRUSHMAKERS.

Old Machines Repaired with the Patent Improvements at Half the Price originally charged.

J. C. DAVIS, Patentee, 60, Leadenhall Street.

BOND'S PERMANENT MARKING INK.

By far the BEST and BLACKEST for Marking NAMES and INITIALS upon household linen, wearing apparel, &c. Price 1s. per bottle. Sold by E. R. BOND, 10, Bishopsgate Street, Within, E.C., and by all Chemists, Stationers, &c., in the Kingdom.

NOTICE.—Purchasers should be careful to observe the address on the label—10, BISHOPSGATE STREET, WITHIN,—as inferior imitations are often substituted.

RUPTURES.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS

(Perfected and Established in the Great Exhibitions of 1851 and 1862)

Is allowed by upwards of 200 medical gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage, being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER, acting with so much ease and elasticity that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body two inches below the hips being sent to the

Manufactory, Mr. WHITE, 228, Piccadilly, London.

Price of Single Truss, 16s., 21s., 26s. 6d., and 31s. 6d. Postage 1s.
Price of a Double Truss, 31s. 6d., 42s. and 52s. 6d. Postage 1s. 6d.
Price of a Single Truss for Infants, 10s. 6d. and 12s. 6d. Postage 1s. 6d.
Price of an Umbilical Truss, 42s. and 52s. 6d. Postage 1s. 6d.

Post Office Orders to be made payable to JOHN WHITE, Post Office, Piccadilly.

NEW PATENT

ELASTIC STOCKINGS, KNEE CAPS, &c.

The material of which these are made is recommended by the faculty as being peculiarly ELASTIC and DURABLE, and the best protection for giving efficient and permanent support in all cases of VARICOSE DISEASE, SWELLING of the LEGS, VARICOSE VEINS, SPRAINS, &c. It is porous, light in texture, and inexpensive, and is drawn on like an ordinary stocking. Price, 4s. 6d., 7s. 6d., 10s., and 12s. each. Postage 6d.

[illegible], Manufacturer, 228, Piccadilly London.



FIRST-CLASS CARPETS. Lowest Prices.
FIRST-CLASS FURNITURE. Lowest Prices.
FIRST-CLASS DRAPERY. Lowest Prices.
CHARITIES AND INSTITUTIONS SUPPLIED.
Patterns and samples sent free.
FIRST-CLASS MANTLES & JACKETS.
LOWEST PRICES.
AN ILLUSTRATED SHEET OF THE NEWEST DESIGNS
Post Free, with Patterns of Newest Materials.
FIRST-CLASS SILKS. Lowest Prices.
WRITE FOR PATTERNS, POST FREE.

T. VENABLES AND SONS.
WHITECHAPEL, LONDON, E.

THE "LONDON JOURNAL" SUPPLEMENTARY VOLUMES,

Are now ready, bound in Cloth, Price 4*s.* 6*d.* each.

VOLUME I. Contains a re-issue of J. F. SMITH'S three best Tales,
THE WILL AND THE WAY,
WOMAN AND HER MASTER, and
TEMPTATION.

VOLUME II. Contains a re-issue of J. F. SMITH'S Tales,
THE WILL AND THE WAY,
WOMAN AND HER MASTER,
STANFIELD HALL, and
AMY LAWRENCE; OR, THE FREEMASON'S DAUGHTER.
ALSO,
THE TRUE AND FALSE HEIRESS,
MASKS AND FACES,
BRANDON OF BRANDON.

VOLUME III. Contains a re-issue of J. F. SMITH'S Tales,
STANFIELD HALL, and
AMY LAWRENCE; OR, THE FREEMASON'S DAUGHTER.
ALSO,
MASKS AND FACES,
BRANDON OF BRANDON,
THE KNAVE OF HEARTS.

VOLUME IV. Contains a re-issue of
THE SNAKE IN THE GRASS,
By PIERCE EGAN;
THE TWIN BEAUTIES, & LOST JEWELS,
By Mrs. E. D. E. N. SOUTHWORTH;
QUADROONA: AN ENGLISH TALE,
By PERCY B. ST. JOHN;
HARDING THE MONEY-SPINNER,
By MILES GERALD KEON;
THE GULF BETWEEN THEM, and
THE SISTER'S SECRET,
By Mrs. ANN S. STEPHENS.

VOLUME V. Contains a re-issue of
THE SNAKE IN THE GRASS,
By PIERCE EGAN;
ADELA, & THE GIPSY'S PROPHECY,
By Mrs. SOUTHWORTH;
HARDING THE MONEY-SPINNER,
By MILES GERALD KEON;

VOLUME V.—(Continued.)
THE KING AND THE CARDINAL,
By J. PARSONS HALL. Also,
THE SISTER'S SECRET,
By Mrs. ANN S. STEPHENS;
MIRIAM; OR, THE BRIDE OF SILVERTON; and
THE BATTLE OF HATE.

VOLUME VI. Contains a re-issue of
THE GIPSY'S PROPHECY,
By Mrs. E. D. E. N. SOUTHWORTH;
PHOTOGRAPHS OF THE HEART, and
QUICKSANDS AND WHIRLPOOLS,
By PERCY B. ST. JOHN;
THE KING AND THE CARDINAL,
By J. PARSONS HALL;
GUY WATERMAN,
THE BATTLE OF HATE, and
DEVOTED UNTO DEATH

VOLUME VII. Contains a re-issue of
THE LOVE TEST,
By PIERCE EGAN;
GUY WATERMAN,
MARY LAWSON,
By EUGENE SUE;
MONTE CHRISTO,
By ALEXANDRE DUMAS; and
PRIDE AGAINST PASSION.

VOLUME VIII. Contains a re-issue of
THE LOVE TEST,
By PIERCE EGAN;
MONTE CHRISTO,
By ALEXANDRE DUMAS;
THE BABES IN THE WOOD,
By Mrs. MAILLARD;
MARTIN THE FOUNDLING,
By EUGENE SUE; and
AURORA: A LONDON MYSTERY,
By EDWIN F. ROBERTS.

"LONDON JOURNAL" OFFICE, 332, STRAND, AND SOLD BY ALL BOOKSELLERS.

MESSRS. VIRTUE & CO.'S PUBLICATIONS.

HEALTH. THE MANAGEMENT OF HEALTH. By James Baird. 12mo. limp cloth. 1s.

INTEGRAL CALCULUS, the Rudiments of. By Homersham Cox, B.A. 12mo. limp cloth. 1s.

INTEGRAL CALCULUS, Examples. By J. Haan, of King's College School. 12mo. limp cloth. 1s.

INVESTING MONEY, Practical Hints for. With Explanations of Stock Exchange Business. By Francis Playford, Broker. 12mo. limp cloth. 1s.

IRON SHIP BUILDING, with Practical Illustrations. By John Grantham, Consulting Engineer and Naval Architect. 12mo. limp cloth. 2s. 6d.
N.B.—24 Plates illustrating the above. 4to. 22s. 6d.

ITALIAN, ENGLISH, AND FRENCH DICTIONARY FOR STUDENTS AND MEN OF BUSINESS. By Alfred Elwes. 12mo. cloth boards. 7s. 6d.

ITALIAN GRAMMAR, in Twenty Lessons. By Alfred Elwes. 12mo. limp cloth. 1s.

LAND MEASUREMENT and VALUATION. A complete Ready Reckoner for the Measurement and Valuation of Land. 12mo. limp cloth. 1s. 6d.

LAND SURVEYING. Elementary Treatise on Land and Engineering Surveying, for Practical Land Surveyors, Schools, and Students. By T. Baker, C.E. 12mo. limp cloth. 2s.

LAW OF CONTRACTS FOR WORKS and SERVICES. By D. Gibbons. 12mo. limp cloth. 1s. 6d.

LATIN GRAMMAR for Schools and Self-Instruction. By T. Goodwin. 12mo, limp cloth. 1s.

LATIN DELECTUS, containing Extracts from Classical Authors, with Vocabularies and Explanatory Notes. By Henry Young. 12mo. limp cloth. 1s.

LATIN DICTIONARY, containing Latin-English and English-Latin. By Rev. Thomas Goodwin, M.A. 12mo. limp cloth. 3s. 6d.

LIGHTHOUSES; their History, Construction, and Illumination. By Alan Stevenson, LL.B. 12mo. limp cloth. 2s.

LOCKE'S ESSAY ON THE HUMAN UNDERSTANDING, Selections from. Forming an Introduction to the Study of Metaphysics. By S. H. Emmens. 12mo. limp cloth. 2s.

LOCOMOTIVE ENGINE popularly described. By G. Drysdale Dempsey. 12mo. limp cloth. 1s. 6d.
N.B.—Fifty-four illustrative diagrams. 4to. 4s. 6d.

LOGARITHMS, An Elementary Treatise on, with Tables of Logarithms, &c. By Henry Law, Civil Engineer. 12mo. limp cloth. 2s. 6d.

LOGIC, PURE AND APPLIED, a Treatise on. By S. H. Emmens. 12mo. limp cloth. 1s. 6d.

MACHINERY. Rudimentary and Elementary Principles of the Construction, and on the Working of Machinery. Illustrated by numerous examples of Modern Machinery. By C. D. Abel, C.E. 12mo. limp cloth. 1s. 6d.
N.B.—Plates illustrative of the above. 4to. 7s. 6d.

MAGNETISM: its General Principles, and the Purposes to which it has been Applied. By the late Sir W. Snow Harris, F.R.S. 12mo. limp cloth. 3s. 6d.

MARINE ENGINES. Rudimentary Treatise on Marine Engines and Steam Vessels. By Robert Murray, C.E., Surveyor to the Board of Trade. New Edition, with additions by E. Nugent, C.E. 12mo. limp cloth. [In the press.

MASONRY AND STONE CUTTING: the Principles of Masonic Projection, and their application to the construction of Curved Wing Walls, Domes, Oblique Bridges, and Roman and Gothic Vaulting, &c. By Edward Dobson. 12mo. limp cloth. 2s.

MASTING, MAST-MAKING, AND THE RIGGING OF SHIPS: also Tables of Spars, Rigging Blocks, Chain, Wire, and Hemp Ropes, &c. By Robert Kipping. 10th Edition. 12mo. limp cloth. 1s. 6d.

MATHEMATICAL TABLES, for facilitating Astronomical, Nautical, Trigonometrical, and Logarithmic Calculations. By Henry Law, C.E. With a Treatise on Logarithms. In 1 vol. 12mo. limp cloth. 3s. 6d.

MATHEMATICAL INSTRUMENTS: their Construction, and the Method of Testing, Adjusting, and Using them. By J. F. Heather, M.A., Royal Military Academy, Woolwich. 12mo. limp cloth. 1s. 6d.

MECHANISM AND MACHINE TOOLS. By T. Baker, C.E. With remarks on Tools and Machinery. By James Nasmyth, C.E. New Edition with Additions. 12mo. cloth. 2s. 6d.

MENSURATION AND MEASURING, for Students and Practical Use. By T. Baker, C.E. 12mo, limp cloth. 1s. 6d.

MILLERS, MERCHANTS, and FARMERS' READY RECKONER, for ascertaining at sight the Value of any Quantity of Corn, from one bushel to one hundred Quarters, at any given price. 12mo. limp cloth. 1s.

MECHANICS: a Concise Exposition of the General Principles of Mechanical Science and their applications. By C. Tomlinson. 12mo. limp cloth. 1s. 6d.

METALLURGY OF COPPER: a Concise Introduction to Seeking, Mining, Dressing, Assaying, and Smelting the ores of Copper, and Manufacturing its Alloys. By Dr. R. H. Lamborn. 12mo. limp cloth. 2s.

METALLURGY OF SILVER AND LEAD: a Description of the Argentiferous and Plumbiferous Minerals; the Methods of Assaying them, &c, &c. By Dr. R. H. Lamborn. 12mo. limp cloth. 2s.

METALLURGY OF IRON. By H. Bauerman, F.G.S. 8vo. cloth. [In the press.

MINERALOGY, The Rudiments of. By A. Ramsay, Jun. 12mo. limp cloth. [In the press.

MUSIC. The Rudiments and Practice of Music. By C. C. Spencer. 12mo. limp cloth. 2s.

NATURAL PHILOSOPHY, for the Use of Beginners. By C. Tomlinson. 12mo. limp cloth. 1s.

NAVAL ARCHITECTURE: an Exposition of the Elementary Principles of the Science, and their Practical Application to Naval Construction. By James Peake. 12mo. limp cloth. 2s.

NAVIGATION. The Sailors' Sea Book: a Rudimentary Treatise on Navigation, with Essay on the Law of Storms, and Explanation of Terms used in Ship Building. 12mo. limp cloth. 2s.

NAVIGATION AND NAUTICAL ASTRONOMY, in Theory and Practice. By J. R. Young. 12mo. limp cloth. 2s.

NAVIGATION TABLES. Tables intended to facilitate the Operations of Navigation and Nautical Astronomy. By J. R. Young. 12mo. limp cloth. 1s. 6d.

NUISANCES REMOVAL and Diseases Prevention Amendment Act. 12mo. limp cloth. 1s.

PERSPECTIVE SIMPLIFIED, for the Use of Juvenile Students and Amateurs in Architecture, Painting, &c. By G. Pyne, Artist. 12mo. limp cloth. 2s.

PERSPECTIVE. An Elementary Treatise on Descriptive Geometry, with a Theory of Shadows and of Perspective. With a Description of the Principles and Practice of Isometrical Projection. By J. F. Heather, M.A. 12mo. limp cloth. 2s.

PHOTOGRAPHY. A Popular Treatise on Photography, with a Description of and Remarks on the Stereoscope and Photographic Optics, &c. By D. Van Monckhoven. Translated by W. H. Thornthwaite, Ph. D. 2nd Edition, revised. 12mo. limp cloth. 1s. 6d.

PIANOFORTE. The Rudiments of the Art of Playing the Pianoforte, with numerous Exercises and Lessons. By Charles C. Spencer. 12mo. limp cloth. 1s.

PNEUMATICS, for the Use of Beginners. By Charles Tomlinson. 12mo. limp cloth. 1s. 6d.

QUANTITIES AND MEASUREMENTS: How to Calculate and Take them in Bricklayers', Masons', Plasterers', Plumbers', Painters', Paperhangers', Glaziers', Smiths', Carpenters', and Joiners' Work; with Rules for Abstracting, &c. By Alfred C. Beaton. 12mo. limp cloth. 1s.

RAILWAY CONSTRUCTION, for the Use of Beginners, and those who have commenced Practice. By Sir Macdonald Stephenson, and others. 12mo. limp cloth. 1s. 6d.

RAILWAYS: their Capital and Dividends. With Statistics of their Working in Great Britain, &c. By E. D. Chatteway. 12mo. limp cloth. 2s. 6d.

RIVERS AND TORRENTS; with the Method of Regulating their Courses and Channels. By Paul Frisi. With an Essay on Navigable Canals. Translated by Major-General John Garstin, of the Bengal Engineers. 12mo. limp cloth. 2s. 6d.

ROAD MAKING. The Art of Constructing Common Roads. By H. Law, C.E. Survey of the Metropolitan Roads, by S. Hughes; and Remarks on Macadamised Roads, by Gen. Sir John Burgoyne. 12mo. limp cloth. 1s. 6d.

ROOFS. The Principles of Construction in the Carpentry and Joinery of Roofs. Deduced from the works of the late Professor Robinson, Price, and Tredgold. With 34 Diagrams. 12mo limp cloth. 1s. 6d.

SAILS AND SAIL MAKING, Treatise on. By S. Kipping. 7th Edition. 12mo. limp cloth. 3s. 6d.

SHELLS. A Manual of the Mollusca: a Treatise on Recent and Fossil Shells. By the late S. P. Woodward. With numerous Illustrations. Second Edition. 12mo. limp cloth. 5s. 6d.

SHIPS' ANCHORS. A Treatise on Ships' Anchors. By George Cotsell, N.A. With Illustrations. 12mo. limp cloth. 1s. 6d.

SHIP BUILDING: Elementary and Practical Principles of the Construction of Ships for Ocean and River Service. By Baron A. Sommerfeldt, Surveyor to the Royal Norwegian Navy. 12mo. limp cloth. 1s.

SHIPS AND BOATS. Hints on the Principles which should regulate the Form of Ships and Boats, derived from Original Experiments. By W. Bland. 5th Edition, corrected. 12mo. limp cloth. [In the press.

SLIDE RULE, and How to Use it. Containing full, easy, and ample Instructions to perform all Business Calculations with unexampled Rapidity and Accuracy. By Charles Hoare, C.E. 12mo. limp cloth. 2s.

SPANISH GRAMMAR, with a Course of Exercises. By Alfred Elwes. 12mo. limp cloth. 1s.

SPANISH AND ENGLISH DICTIONARY. In two Parts. By Alfred Elwes. 12mo. limp cloth. 4s.

STATICS AND DYNAMICS, The Principles and Practice. By T. Baker. 12mo. limp cloth. 1s.

STEAM BOILERS: their Construction and Management. By R. Armstrong, C.E., with Additions by Robert Mallet, C.E., F.R.S. 12mo. limp cloth. 1s. 6d.

STEAM ENGINE, a Rudimentary Treatise on, for the Use of Beginners. By Dr. D. Lardner, Editor of "The Cabinet Cyclopædia." 12mo. limp cloth. 1s.

STEAM ENGINE. Treatise on the Mathematical Theory of the Steam Engine. By T. Baker, C.E. 12mo. limp cloth. 1s.

SUBTERRANEOUS SURVEYING, Elementary and Practical Treatise on. By Thomas Fenwick. With the Method of Conducting Subterraneous Surveys without the use of the Magnetic Needle. By Thomas Baker, C.E. 12mo. limp cloth. 2s. 6d.

SWORDS. Memoir on Swords, and other Weapons used for Cutting and Thrusting. By Colonel Marey. Translated by Col. H. Maxwell. 12mo. limp cloth. 1s.

TECHNICAL DICTIONARY of Terms used in Civil and Naval Architecture, Building and Construction, Civil and Mechanical Engineering, Mining, Surveying, &c. 12mo. limp cloth. 4s.

WARMING AND VENTILATION: a Concise Exposition of the Art of Warming and Ventilating Domestic and Public Buildings, Mines, Lighthouses, Ships, &c. By Charles Tomlinson. 12mo. limp cloth. 3s.

WATER POWER, as Applied to drive Flour Mills, and to give Motion to Turbines and other Hydrostatic Engines. A Practical Treatise. By Joseph Glynn, F.R.S. 12mo. limp cloth. 2s.

WATER WORKS, for the Supply of Cities and Towns; with Description of the Principal Geological Formations of England, as influencing Supplies of Water, &c. By Samuel Hughes, F.G.S., C.E. 12mo. limp cloth. 3s.

WELL DIGGING. Rudimentary Treatise on Well Digging, Boring, and Pump Work. With Illustrations. By John G. Swindell. New Edition, revised by G. R. Burnell, C.E. 12mo. limp cloth. 1s.

WEIGHTS, MEASURES, AND MONEYS OF ALL NATIONS. By W. S. B. Woolhouse, F.R.A.S., F.S.S., &c. 3rd Edition. 12mo. limp cloth. 1s. 6d.

N.B.—Complete Catalogues of Messrs. VIRTUE'S Publications will be sent Post Free on application.

LONDON:
VIRTUE & CO., 26, IVY LANE, PATERNOSTER ROW,
AND SOLD BY ALL BOOKSELLERS.

Furnish Your House Throughout.

OETZMANN & Co.,

FURNITURE, BEDDING,
CARPETS, DRAPERY,
FURNISHING IRONMONGERY,
CHINA, GLASS, BRUSHES, &c.

67, 69, 71, and 73, Hampstead Road, near Tottenham Court Road, London.

A DESCRIPTIVE CATALOGUE, CONTAINING PRICES OF EVERY HOUSEHOLD REQUISITE, POST FREE.

PERFECTION OF CORN FLOUR.

"MAIZENA."

This delicious food, which gained the only Prize Medal in 1862, with the high report of Jury, "EXCEEDINGLY EXCELLENT FOOD," was also awarded by the Jurors of the Paris Exhibition the sole SILVER MEDAL OF HONOUR, unsurpassed by the very flattering recommendation,

PERFECTION OF PREPARATION.

Most Grocers and Chemists keep it.

ALL THE YEAR ROUND a good state of Health may be secured by the simple and cheap process of taking

PARR'S LIFE PILLS

whenever there is any symptom of indisposition. They promote appetite, aid digestion, purify the blood, and keep the bowels regular.—May be had of any Chemist.

LAMPLOUGH'S PYRETIC SALINE THE ANTIDOTE IN FEVERS & SICKNESS.

A SPECIFIC for, and PREVENTIVE of, all FEVERS and ERUPTIVE DISEASES. It forms a most agreeable, renovating, and vitalising beverage. Its efficacy in sickness, general debility, and eruptive complaints, is supported by the testimonials and recommendations of nearly all our Metropolitan Physicians, and it has been recommended by their patients to the Nobility, Gentry, and are successful remedy in fevers and all affections of the blood. To Parents, Guardians, and those having charge of young persons, this Saline is particularly recommended, for it has done more for the relief and prevention of Febrile suffering than any remedial agent ever discovered. It cures the worst form of Scarlatina or Skin Eruption in Six minutes. The late Dr. *Pigott* characterised its discovery as "Unfolding germs of blessings untold to mankind." The late Dr. *Purslet* states in a letter, "that it is the worst case of scarlet and typhus fevers he found it, in his experience and family, to act as a specific, no other medicine being required."

The limits of an advertisement precludes the possibility of giving anything like an adequate idea of the praise it has received from professional gentlemen and others, who for many years subjected it to reiterated trials. Amongst the numbers selected are the following:

HIS MAJESTY'S REPRESENTATIVE, the Governor of Sierra Leone, who in a letter of request for an additional supply, states "It is of great value; it should be in the hands of all. I found it on my late visit to Scotland, when suffering from Rheumatic Fever, as effective as it has always proved in African Typhus."

LIEUTENANT-COLONEL MURRAY, 1st West India Regiment, Sierra Leone: "I have enjoyed uninterrupted good health since I have taken your Pyretic Saline."

DR. SPARKS, THE GOVERNMENT INSPECTOR, Port of London, bears cordial testimony to its efficacy in chronic forms of gastric complaints and Febrile Dyspepsia, adding, "I have used it in my family for many years."

WILLIAM STEVENS, Esq., M.D., D.C.L., states, in his work on Fevers and Cholera, that, wherever the saline treatment is used, those otherwise fatal maladies are deprived of their terrors.

The Testimonials, with full particulars of its perfect safety, and its use in those otherwise fatal diseases, will be forwarded by return of post. Early application is requested, for during the month of November forty thousand copies were printed for free distribution.

CONCENTRATED LIME JUICE SYRUP, from the fresh fruit, a perfect luxury, forms a most delicious and invigorating draught for the Summer and Invalid, and of special service in scorbutic, fevers, gout, rheumatism; a low and altered condition of the blood, more essentially if given with the advertising PYRETIC SALINE.—SOUTH: Messrs. BECKWITH, GRENADA; A. R. H. GUNTON, BASSATERE, ST. KITTS; THIBOU, SONS & CO., ANTIGUA; FERREIRO & CO., BARBADOES; TAITT, TRINIDAD; HANG & BARKER, BARONET STREET, EDINBURGH; G. OLDHAM & CO., 107, GRAFTON STREET, DUBLIN; MOIR & SON, ABERDEEN; J. H. ROWLAND & CO., JUBBULPORE TRADING COMPANY, EAST INDIES; BURROUGHS & BURRIDGE, COLEMAN STREET, LONDON; MAW & SONS, ALDERSGATE STREET, LONDON; M. D. SIMMONDS, AGENT-SPECIAL FOR SAN THOMAS Y LOS ANTILLAS; SALA & CO., LONDON, MADRID, and CUBA.

Sole Maker—H. LAMPLOUGH, 113, HOLBORN HILL (Near Hatton Garden), LONDON.

WORKS BY PIERCE EGAN.

ROBIN HOOD AND LITTLE JOHN;
OR,
THE MERRY MEN OF SHERWOOD FOREST.

Super Royal, 8vo. Illustrated, One Penny. One Volume, complete, 4s. 6d.

QUINTIN MATSYS,
THE BLACKSMITH OF ANTWERP.

Super Royal 8vo. Illustrated, One Penny. One Volume, complete, 4s. 6d.

WAT TYLER.

Super Royal 8vo. Illustrated, One Penny. One Volume, complete, 10s. 6d.

Printed and Published by W. H. JOHNSON, 90, St. Martin's Lane, Charing Cross, W.C.

NOTICE TO ADVERTISERS.

All Advertisements for the Parts of the **LONDON JOURNAL** *must be sent to the Office,* **332, Strand,** *by the 20th of each Month.*

THE ILLUSTRATED LONDON SPELLING BOOK:

In Cloth, **1s.**; *Free by Post,* **1s. 2d.**; *Coloured,* **2s.**, *by post,* **2s. 2d.**

(FORMERLY THE PROPERTY OF MESSRS. INGRAM AND COOKE, OF THE "ILLUSTRATED LONDON NEWS.")

144 pages, Illustrated by upwards of 170 beautiful Wood-cuts of Objects and Scenes described.

"'The Illustrated London Spelling Book' contains no fewer than one hundred and seventy wood-cuts, well executed; and, what is still more important, well chosen as to subject, of a cheerful and practical character, instead of the fantastic, nay, cabalistic, forms which disfigured our earliest educational books. Even the alphabet subjects will be suggestive to the little learner, and such as will induce him to ask questions relating to them: this is the moment for imparting information with effect, for it is never so strongly impressed upon the mind as when given the moment it is asked for. At the same time, the progressive plan of the book is closely watched: the child is not frightened by impossibilities at its tender age; but, both in the spelling and reading, the progress of the scholar is consulted by the gradual increase in the length of the words. The reading lessons are pretty little narratives, mostly original, and of just such incidents of amusement and instruction as are most likely to attract the attention of a child: they are cheerful throughout, although 'the good seed' is not forgotten to be thrown in the path of childhood—a priceless feature in its first lessons, in spite of the secular cant and coldness of the day. Among the pictures, subjects of natural history predominate; and there cannot be a readier means of leading children to understand the beauty of earth and all that therein is, than by well-drawn figures of striking objects in the kingdoms of Nature."—*Illustrated London News.*

Upwards of Half a Million of this Book have been Sold.

In Cloth, **2s.**; *Free by Post,* **2s. 4d.**

THE ILLUSTRATED LONDON READING BOOK:

Containing a series of Lessons on the most amusing and instructive subjects,

Selected with great care from the best English Authors in Prose and Verse.

The whole beautifully Illustrated with above Two Hundred and Fifty Engravings.

"'The Illustrated London Reading Book' is the next stage in the series. It contains some hundred and fifty lessons, mostly selected from standard authors. The subjects are not of the old 'Tom and Harry' class, or of a hackneyed character; but of actual living interest, in many instances describing wonders which are at the moment arising around us. Historiettes are sprinkled throughout the book. Its leading recommendation is the vivacity as well as variety of its contents: they are, to quote a common, and often misused phrase, 'highly graphic;' the events and incidents have a certain picturesqueness of character, which must prove highly attractive to all growths; and both teacher and learner may profit in their progress, though in a different ratio. The engravings are of higher pretensions than those of the Spelling-book; some are from pictures by eminent living painters; and not unfrequently they take the reader to remote corners of the earth, as well as familiarise him with the wonders of his own country. Appended is a vocabulary of words used in the volume, and rendered necessary by the somewhat advanced nature of certain of the information conveyed in the descriptive lessons."

Printed and Published at the "Naman Steam Press," 60, St. Martin's Lane, Charing Cross, W.C.—To be had of all Booksellers.

Now Ready, and to be had at all Libraries, in 3 vols., post 8vo., 31s. 6d.,

THE FLOWER OF THE FLOCK,

BY PIERCE EGAN.

AUTHOR OF "THE POOR GIRL," &c.

W. H. JOHNSON, 332, Strand.

SHAWLS
MANTLES
JACKETS
ROBES
DRESSES
UNDER-
CLOTHING
BABY LINEN
BOYS' SUITS
SKIRTS
PETTICOATS
MILLINERY
HATS
BONNETS, &c.

OUTFITS
FOR ALL PARTS OF
THE WORLD
AT
Wholesale Prices.

Money-Orders to be made payable at the Post Office, 136, High Holborn.

THE "ARCADE," NEW OXFORD STREET.



HENRY GLAVE,
534, 535, 536, & 537, NEW OXFORD STREET, LONDON
And Nos. 1 to 6, ARCADE, ADJOINING.

Patterns and List of Prices sent Post Free.

SILKS
DRESSES
LINENS
LONG CLOTH
MUSLINS
PRINTS
MERINOS
RIBBONS
HOSIERY
GLOVES
LACE
TRIMMINGS
FLOWERS
FEATHERS, &c.

FAMILY
MOURNING
OF EVERY
DESCRIPTION.

CHERRY
TOOTH-PASTE
The Best & Cheapest preparation for the Teeth
JOHN GOSNELL & Co.
LONDON *Sole Proprietors.*

CHERRY-TOOTH PASTE
PATRONIZED BY THE QUEEN

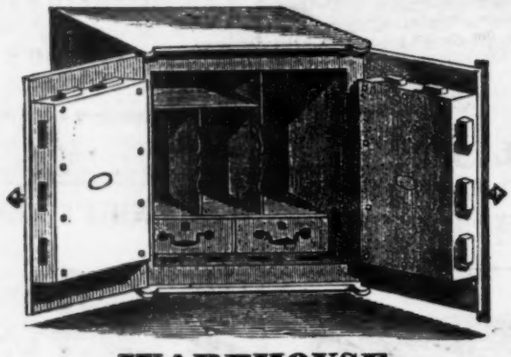
HOLLOWAY'S PILLS.—PROSTRATION OF STRENGTH.—When the system is weak and the nerves unstrung, disease is certain to present itself unless some purifying and strengthening means be resorted to to avert the threatening mischief. In such cases no treatment can equal the treatment by these excellent Pills, no other plan can be pursued so well devised for rejecting all impurities from the blood without straining or weakening the constitution. Holloway's Pills so fortify the stomach and regulate the liver that they raise the capability of digestion and thus create new power. This is the reason why Holloway's Pills have gained their present popularity, and why they have been handed throughout the globe as a fresh source of life and strength.

FIRE DEFIED AND THIEVES DEFEATED

BY THE STEEL-PLATED SAFES OF

W. READER.

Strong Room Doors,
AND
JEWELLERS' PLATE CHESTS
KEPT READY
AND
MADE TO ORDER.



Cash, Deed, & Warrant
BOXES,
COPYING AND STAMPING
PRESSES,
OF ALL SIZES,
ALWAYS ON HAND.

WAREHOUSE,
17 & 20, CULLUM STREET, FENCHURCH STREET, E.C.
ILLUSTRATED PRICE LISTS SENT POST FREE ON APPLICATION.

PICTURE FRAMES.

GEORGE REES, the Best and Cheapest House in London for every description of FRAMES AND MOULDINGS FOR TRADE AND EXPORTATION. The finest Specimens of CHROMO-LITHOGRAPHS and PHOTOGRAPHS from the best Makers. Also, a large assortment of ENGRAVINGS.
57, Drury Lane, & 34, St. Martin's Lane, Charing Cross.
ESTABLISHED 1800.

LOOK TO YOUR TEETH

MR. FRANCOIS, SURGEON-DENTIST, continues to supply his celebrated ARTIFICIAL TEETH, on vulcanized base, 5s. a tooth, and £2. 10s. a set. These teeth are more natural, comfortable, and durable than any yet produced, and are self-adhesive. 42, Judd Street, near King's Cross, and Euston Square. Consultations Free.

ESTABD. 1812.



TRADE MARK.

500,000

Sample Packets (each containing sufficient to make a cup) of this superior article were given away at the International Exhibition of 1862, and thousands are now using it.

BLACK! BLACK! BLACK!

SAMUEL OSMOND & CO., DYERS, 8, IVY LANE, NEWGATE STREET, LONDON, inform the public that they have made arrangements for Dyeing Black for Mourning every Wednesday, returning the same in a few days when required. Moire Antique Dresses Dyed, Colours or Black and remoired as new. Bed Furniture and Drawing Room Suites cleaned, or dyed and finished. Shawls, Dresses, and Cloaks of every description cleaned, and the colours preserved.

Drapers' and Milliners' faded and soiled Stocks dyed Black.

GOUT AND RHEUMATISM.—The excruciating pain of Gout or Rheumatism is quickly relieved and cured in a few days by that celebrated Medicine, BLAIR'S GOUT and RHEUMATIC PILLS.

They require no restraint of diet or confinement during their use, and are certain to prevent the disease attacking any vital part.

Sold by all Medicine Vendors at 1s, 1½d. and 2s. 9d. per Box, or obtained through any Chemist.



JOHN GOSNELL & CO.'s PATENT TRICHOSARON,



THE ONLY PERFECT HAIR BRUSH.

NOTHING IMPOSSIBLE.

The greatest and most useful invention of the day, AGUA AMARELLA.—Messrs. JOHN GOSNELL & Co., Red Bull Wharf, 93, Upper Thames Street (late Three King Court, Lombard Street), Perfumers to Her Majesty, respectfully offer to the public this truly marvellous fluid, which gradually restores the human hair to its pristine hue—no matter at what age. The Agua Amarella has none of the properties of dyes; it, on the contrary, is beneficial to the system, and when the hair is once restored one application per month will keep it in perfect colour. Price one guinea per bottle; half-bottles, 10s. 6d. Testimonials from artistes of the highest order, and from individuals of undoubted respectability, may be inspected. Messrs. JOHN GOSNELL & Co. have been appointed Perfumers to H.R.H. the Princess of Wales.

JOHN GOSNELL & CO.,

RED BULL WHARF, ANGEL PASSAGE,

93, UPPER THAMES STREET, LONDON, E.C.



FRAMPTON'S PILL OF HEALTH.

THIS excellent Family Medicine is the most effective remedy for indigestion, bilious and liver complaints, sick headache, loss of appetite, drowsiness, giddiness, spasms, and all disorders of the stomach and bowels; and where an aperient is required, nothing can be better adapted.

For FEMALES, these Pills are truly excellent, removing all obstructions, the distressing headache so very prevalent with the sex, depression of spirits, dulness of sight, nervous affections, blotches, pimples, and sallowness of the skin, and give a healthy, juvenile bloom to the complexion.

Sold by all Medicine Vendors, at 1s. 1½d. and 2s. 9d. per Box, or obtained through any Chemist.

KEATING'S PERSIAN INSECT DESTROYING POWDER.

THIS Powder is quite harmless to animal life, but is unrivalled in destroying Fleas, Bugs, Flies, Cockroaches, Beetles, Gnats, Mosquitos, Moths in furs, and every other species of Insect. SPORTSMEN will find this an invaluable remedy for destroying FLEAS IN THEIR DOGS, as also Ladies for their Pet Dogs. Being the Original Importer of this now invaluable article, which has found so great a sale that it has tempted others to vend a so-called article, the Public are therefore cautioned to observe that the Packets of the Genuine Powder bear the autograph of THOMAS KEATING. Sold in Packets, 1s., 2s. 6d. and 4s. 6d. each; or 1s. Packets, free by post, for 12 Postage Stamps, and 2s. 6d. on receipt of 36. Also in Bottles with Bellows, 1s. 6d., and 3s. each, by THOMAS KEATING, Chemist, 79, ST. PAUL'S CHURCH YARD, LONDON, E.C.

PERFECT FREEDOM FROM COUGHS IN 10 MINUTES after use, and Instant Relief and a Rapid Cure of Asthma, Consumption, Influenza, Coughs, Colds, and all Disorders of the Breath, Throat and Lungs, are insured by

DR LOCOCK'S PULMONIC WAFERS

Which have a most agreeable taste.

MORE CURES OF COUGHS, COLDS, AND HOARSENESS.—From Messrs. Fergyson and Son, Auctioneers, Leek: "Sir,—The beneficial effects we have derived from your Pulmonic Wafers make us feel it a duty to offer you our gratuitous testimony to their superiority over any other remedy we have ever tried for colds, coughs, and hoarseness, so peculiarly troublesome to our profession." To Singers and Public Speakers Dr. Locock's Wafers are invaluable for clearing and strengthening the voice. Price 1s. 1½d., 2s. 9d., and 4s. 6d. per box. Sold by all Chemists.

UNDER ROYAL PATRONAGE.—DR. LOCOCK'S POWDERS for all Disorders of Children, from Birth to Twelve Years of Age. No family should be without them in case of sudden illness at night or day. With every Packet is given Plain Rules for the Management and Diet of Infants in SICKNESS and in HEALTH. CHILDREN CUTTING THEIR TEETH are speedily relieved by these Powders. Sold by all Druggists in Packets, at 1s. 1½d., 2s. 9d., and 4s. 6d. Or sent free by post for 1s. 3d., 3s. or 4s. 10d., by the Proprietor's Agents, DA SILVA & Co., 26, Bride-lane, Fleet-street, London, E.C.

BAKER & BAKER'S
WHOLESOME DELICIOUS
TRUE UNCOLOURED TEA.

This Tea is imported with the leaf not coloured, is highly recommended by medical and scientific men, and combines purity with fine flavour and lasting strength.

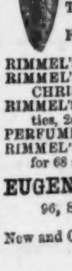
Sold by Chemists, Stationers, and Confectioners, in all parts of the kingdom.

COUGHS, ASTHMA, and INCIPIENT CONSUMPTION Are effectually cured by

KEATING'S COUGH LOZENGES,

Which are daily recommended by the Faculty, Testimonials from the most eminent of whom may be inspected, as the most effectual, safe, speedy, and convenient remedy for Cough and all Disorders of the Lungs, Chest, and Throat.

Sold in Boxes, 1s. 1½d., and Tins, 2s. 9d., 4s. 6d., and 11s. each, by T. KEATING, Chemist, 79, St. Paul's Churchyard, London. Sold retail by all Druggists, &c.



RIMMEL'S CHRISTMAS PRESENTS AND NEW YEAR'S GIFTS.

THE REVOLVING MUSICAL CHRISTMAS TREE, the greatest novelty of the season. Price 5, 7, and 10 guineas.

RIMMEL'S PATENT DINNER TABLE FOUNTAIN, to replace the Rose water Salver, silver plated, with glass basin, £1. 1s. and £1. 10s.

THE INITIAL FAN, ornamented with a Floral Letter. Single Letter, 2s. 6d., Double, 3s. 6d.; by post, 1s. extra.

SCENT CASES in Fancy Woods, Leather, Ormolu, Velvet, China, Glass, Tortoise-shell, Pearl, Ivory, &c., from 10s. 6d.

THE LADIES' CIGAR, a Scent bottle, a perfect imitation of a Havannah, 6d.—12 in a neat Cedar box, 5s. 6d.

THE MUGBY BOY'S TOILET COMPANION, published at the Mugby Junction, 2s. 6d.

FLORAL EAR-RINGS AND BROOCHES, sweetly perfumed, a charming novelty for Balls and Parties, 3s. 6d. each; by post for 2d. extra.

RIMMEL'S PERFUMED ALMANACK, richly illuminated, 6d., by post for 7 stamps.

RIMMEL'S NEW CHRISTMAS CARDS, special and elegant designs, 2s. per dozen.

CHRISTMAS SACHETS, 6d. & 1s.; by post 2d. extra.

RIMMEL'S ROSE WATER CRACKERS, an everlasting amusement for Balls and Parties, 2s. per dozen.

PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.

PERFUMED ILLUMINATED BOOK OF PERFUMES, with 250 illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps. Quarto, tooled edges, 10s. 6d.; by post for 140 stamps.

EUGENE RIMMEL, Perfumer to H.R.H. the Princess of Wales,

96, STRAND; 128, REGENT STREET; AND 24, CORNHILL, LONDON:
17, BOULEVARD DES ITALIENS, PARIS.

New and Choice Ornaments for Christmas Trees. Premiums given to Retail Purchasers above 5s.



FRENCH BRANDY IN BOND,

IMPORTED IN LITRE BOTTLES,

Containing 25 per cent more in quantity than ordinary Brandy bottles.

Pale or Brown Brandy— Bottles and Cases included	½ Litres . . 13s. Litres . . 20s. per dozen, in Bond.	½ Litres . . 20s. or Litres . . 44s. per dozen, Duty Paid.

When Purchased in Bond, Dock Warrants issued on Single Dozen Cases if so required.



N.B.—Agents will be appointed for every Town in Great Britain. Apply at the Litre Bottled Wine Company, Bonded Stores, Old Swan Wharf, London Bridge.

RUPTURES.—BY HER MAJESTY'S ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS (Perfected and Exhibited in the Great Exhibitions of 1851 and 1862) is allowed by upwards of 900 medical gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER, fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body two inches below the hips being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.—Price of Single Truss, 16s., 21s., 26s. 6d., and 31s. 6d. Postage 1s. Price of a Double Truss, 31s. 6d., 42s., and 52s. 6d. Postage 1s. 8d. Price of an Umbilical Truss, 42s. and 52s. 6d. Postage, 1s. 10d.—Post Office Orders to be made payable to JOHN WHITE, Post Office, Piccadilly.

NEW PATENT ELASTIC STOCKINGS, KNEE CAPS, &c.

The material of which these are made is recommended by the faculty as being peculiarly ELASTIC and COMPRESSIBLE, and the best invention for giving efficient and permanent support in all cases of WEAKNESS and SWELLING of the LEGS, VARICOSE VEINS, SPRAINS, &c. It is porous, light in texture, and inexpensive, and is drawn on like an ordinary stocking. Price, 4s. 6d., 7s. 6d., 10s., and 16s. each. Postage 6d.

JOHN WHITE, Manufacturer, 228, Piccadilly, London.

USEFUL ITEMS.

6d. each; by Post, 7d.

ETIQUETTE.—How to Conform to the Rules of Society.

THE COMPLEXION.—How to Produce and Maintain a Clear White Skin.

THE TEETH.—How to Preserve and Beautify.

THE HAIR.—How to Promote, Preserve, and keep Luxuriant.

DRESS.—How to Adorn the Person.

THE DANCE.—How to Behave in a Ball-room.

THE PARTY.—How to Arrange and Preside.

THE VISITOR.—How to Receive and Pay Visits.

COURTSHIP.—How to Woo and Win.

THE WEDDING.—How to Accomplish all its Arrangements.

THE HOUSEWIFE.—How to Economise and Conduct a House.

THE BABY.—How to Manage and Rear.

Published by W. S. JOHNSON, 60, St. Martin's Lane, Charing Cross, W.C.

MAUNDER'S LITTLE LEXICON.

A Dictionary of the English Language, containing many thousand more words than Johnson, Walker, or Webster. Beautifully bound in cloth, gilt. Price only 2s. 6d.; free by post, 2s. 8d.

MAUNDER'S LITTLE LINGUIST.

A complete Guide to English Grammar, containing also a Dictionary of Synonyms, Examples of English Composition, Proverbs, Terms and Phrases in Latin, French, Spanish, Italian, &c. Price 1s. 6d.; free by post, 1s. 7d.

These Works are admirably adapted for an elegant and useful present for youth of both sexes.

Printed and Published at the Nassau Steam Press, 60, St. Martin's Lane, Charing Cross, W.C.

CAUTION.—CHLORODYNE.

VICE-CHANCELLOR SIR W. P. WOOD stated that Dr. J. COLLIS BROWNE was undoubtedly the Inventor of Chlorodyne; that the statements of the Defendant Freeman were deliberately untrue, and he regretted to say they had been sworn to. Eminent Hospital Physicians of London stated that Dr. J. COLLIS BROWNE was the discoverer of Chlorodyne; that they prescribe it largely; and mean no other than Dr. BROWNE'S.—See *Times*, July 13, 1864. Subsequently confirmed by the trade at large. See the *Lancet*, April 8, 1865. The public therefore are cautioned against using any other than

DR. J. COLLIS BROWNE'S CHLORODYNE.

THIS INVALUABLE REMEDY produces quiet refreshing sleep, relieves pain, calms the system, restores the deranged functions, and stimulates healthy action of the secretions of the body, without creating any of those unpleasant results attending the use of opium. Old and young may take it at all hours and times, when requisite. Thousands of persons testify to its marvellous good effects and wonderful cures, while medical men extol its virtues most extensively, using it in great quantities in the following diseases:—

Consumption, Asthma, Bronchitis, Whooping-Cough, Neuralgia, Diarrhœa, Rheumatism, Spasms, &c.

EARL RUSSELL has graciously favoured J. T. DAVENPORT with the following:—Extract of a despatch from Mr. WEBB, H.B.M.'s Consul at Manilla, dated September 17, 1864:—"The remedy most efficacious in its effects (in Epidemic Cholera) has been found to be Chlorodyne, and with a small quantity given to me by Dr. Burke I have saved several lives."

Important Testimonials from numerous Medical Men accompany each bottle.

SERIOUS RESULTS HAVE ARISEN FROM THE USE OF SPURIOUS CHLORODYNE.

CAUTION.—Always ask for "Dr. J. COLLIS BROWNE'S CHLORODYNE," and see that his name is on the Government Stamp.

The immense demand enables the Proprietors to reduce the price. It is now sold in bottles 1s. 1½d., 2s. 9d., and 4s. 6d., containing double quantity.

Be not deceived by any piracy of the world CHLORODYNE; the great success has given rise to many unprincipled subterfuges.

Sole Manufacturer, J. T. DAVENPORT, 33, Great Russell Street, Bloomsbury Square, London.

ESTABD. 1812.



TRADE MARK.

500,000

Sample Packets (each containing sufficient to make a cup) of this superior article were given away at the International Exhibition of 1862, and thousands are now using it.

BLACK! BLACK! BLACK!

SAMUEL OSMOND & CO., DYERS, 8, IVY LANE, NEWGATE STREET, LONDON, inform the public that they have made arrangements for Dyeing Black for Mourning every Wednesday, returning the same in a few days when required. Moire Antique Dresses Dyed, Colours or Black and remoired as new. Bed Furniture and Drawing Room Suites cleaned, or dyed and finished. Shawls, Dresses, and Cloaks of every description cleaned, and the colours preserved.

Drapers' and Milliners' faded and soiled Stocks dyed Black.

GOUT AND RHEUMATISM.—The excruciating pain of Gout or Rheumatism is quickly relieved and cured in a few days by that celebrated Medicine, BLAIR'S GOUT and RHEUMATIC PILLS.

They require no restraint of diet or confinement during their use, and are certain to prevent the disease attacking any vital part.

Sold by all Medicine Vendors at 1s, 1½d. and 2s. 9d. per Box, or obtained through any Chemist.



JOHN GOSNELL & CO.'s PATENT TRICHOSARON,

THE ONLY PERFECT HAIR BRUSH.



NOTHING IMPOSSIBLE.

The greatest and most useful invention of the day, AGUA AMARELLA.—Messrs. JOHN GOSNELL & CO., Red Bull Wharf, 93, Upper Thames Street (late Three King Court, Lombard Street), Perfumers to Her Majesty, respectfully offer to the public this truly marvellous fluid, which gradually restores the human hair to its pristine hue—no matter at what age. The Agua Amarella has none of the properties of dyes; it, on the contrary, is beneficial to the system, and when the hair is once restored one application per month will keep it in perfect colour. Price one guinea per bottle; half-bottles, 10s. 6d. Testimonials from artistes of the highest order, and from individuals of undoubted respectability, may be inspected. Messrs. JOHN GOSNELL & CO. have been appointed Perfumers to H.R.H. the Princess of Wales.

JOHN GOSNELL & CO.,

RED BULL WHARF, ANGEL PASSAGE,

93, UPPER THAMES STREET, LONDON, E.C.

RUPTURES.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS

(Perfected and Exhibited in the Great Exhibitions of 1851 and 1862)

Is allowed by upwards of 200 medical gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER, fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body two inches below the hips being sent to the

Manufacturer, Mr. WHITE, 228, Piccadilly, London.

Price of Single Truss, 16s., 21s., 26s. 6d., and 31s. 6d. Postage 1s.
Price of a Double Truss, 31s. 6d., 42s., and 52s. 6d. Postage 1s. 8d.
Price of an Umbilical Truss, 42s. and 52s. 6d. Postage, 1s. 10d.
Post Office Orders to be made payable to JOHN WHITE, Post Office, Piccadilly.

NEW PATENT

ELASTIC STOCKINGS, KNEE CAPS, &c.

The material of which these are made is recommended by the faculty as being peculiarly ELASTIC and COMPRESSIBLE, and the best invention for giving efficient and permanent support in all cases of WEAKNESS and SWELLING of the LEGS, VARICOSE VEINS, SPRAINS, &c. It is porous, light in texture, and inexpensive, and is drawn on like an ordinary stocking. Price, 4s. 6d., 7s. 6d., 10s., and 16s. each. Postage 6d.

JOHN WHITE, Manufacturer, 228, Piccadilly, London.



This Tea is imported with the leaf not coloured, is highly recommended by medical and scientific men, and combines purity with fine flavour and lasting strength.

Sold by Chemists, Stationers, and Confectioners, in all parts of the kingdom.

COUGHS, ASTHMA, and INCIPIENT CONSUMPTION

Are effectually cured by

KEATING'S COUGH LOZENGES,

Which are daily recommended by the Faculty. Testimonials from the most eminent of whom may be inspected, as the most effectual, safe, speedy, and convenient remedy for Cough and all Disorders of the Lungs, Chest, and Throat.

Sold in Boxes, 1s. 1½d., and Tins, 2s. 9d., 4s. 6d., and 11s. each, by T. KEATING, Chemist, 79, St. Paul's Churchyard, London. Sold retail by all Druggists, &c.



THE

"LONDON JOURNAL" SUPPLEMENTARY VOLUMES,

Forming the FIRST SERIES, are now ready, bound in Cloth,

Price 4s. 6d. each.

VOLUME I.

Contains a re-issue of J. F. SMITH'S three best Tales,

"THE WILL AND THE WAY,"
"WOMAN AND HER MASTER,"
AND
"TEMPTATION."

VOLUME II.

Contains a re-issue of J. F. SMITH'S Tales,

"THE WILL AND THE WAY,"
"WOMAN AND HER MASTER,"
"STANFIELD HALL,"
AND
"AMY LAWRENCE; OR, THE FREEMASON'S DAUGHTER."
ALSO,
"THE TRUE AND FALSE HEIRESS,"
"MASKS AND FACES,"
"BRANDON OF BRANDON."

VOLUME III.

Contains a re-issue of J. F. SMITH'S Tales,

"STANFIELD HALL,"
AND
"AMY LAWRENCE; OR, THE FREEMASON'S DAUGHTER."
ALSO,
"MASKS AND FACES,"
"BRANDON OF BRANDON,"
"THE KNAVE OF HEARTS."

VOLUME IV.

Contains a re-issue of

"THE SNAKE IN THE GRASS,"
By PIERCE EGAN;
"THE TWIN BEAUTIES," & LOST JEWELS,"
By Mrs. E. D. E. N. SOUTHWORTH;
"QUADROONA: AN ENGLISH TALE,"
By PERCY B. ST. JOHN;
"HARDING THE MONEY-SPINNER,"
By MILES GERALD KEON;
"THE GULF BETWEEN THEM,"
AND
"THE SISTER'S SECRET,"
By Mrs. ANN S. STEPHENS.

VOLUME V.

Contains a re-issue of

"THE SNAKE IN THE GRASS,"
By PIERCE EGAN;
"ADELA," & "THE GIPSY'S PROPHECY,"
By Mrs. SOUTHWORTH;
"HARDING THE MONEY-SPINNER,"
By MILES GERALD KEON;
"THE KING AND THE CARDINAL,"
By J. PARSONS HALL. Also,
"THE SISTER'S SECRET,"
By Mrs. ANN S. STEPHENS;
"MIRIAM; OR, THE BRIDE OF SILVERTON;"
AND
"THE BATTLE OF HATE."

VOLUME VI.

Contains a re-issue of

"THE GIPSY'S PROPHECY,"
By Mrs. E. D. E. N. SOUTHWORTH;
"PHOTOGRAPHS OF THE HEART,"
AND
"QUICKSANDS AND WHIRLPOOLS,"
By PERCY B. ST. JOHN;
"THE KING AND THE CARDINAL,"
By J. PARSONS HALL;
"GUY WATERMAN,"
"THE BATTLE OF HATE,"
AND
"DEVOTED UNTO DEATH"

VOLUME VII.

Contains a re-issue of

THE LOVE TEST,"
By PIERCE EGAN;
"GUY WATERMAN,"
"MARY LAWSON,"
By EUGENE SUE;
"MONTE CHRISTO,"
By ALEXANDRE DUMAS; and
"PRIDE AGAINST PASSION."

VOLUME VIII.

Contains a re-issue of

"THE LOVE TEST,"
By PIERCE EGAN;
"MONTE CHRISTO,"
By ALEXANDRE DUMAS;
"THE BABES IN THE WOOD,"
By Mrs. MAILLARD;
"MARTIN THE FOUNDLING,"
By EUGENE SUE; and
"AURORA: A LONDON MYSTERY,"
By EDWIN F. ROBERTS.

*** Besides the above Tales, which are splendidly Illustrated by JOHN GILBERT and other eminent Artists, each Volume also contains Short Tales, Illustrated Articles, Topographical and Descriptive Portraits and Memoirs of Eminent Men, together with Poetry, and a variety of useful and entertaining matter.

"LONDON JOURNAL" OFFICE, 332, STRAND, AND SOLD BY ALL BOOKSELLERS.

THE ILLUSTRATED LONDON SPELLING BOOK:

In Cloth, 1s.; *Free by Post*, 1s. 2d.; *Coloured*, 2s., *by post*, 2s. 2d.

144 pages, Illustrated by upwards of 170 beautiful Wood-cuts of Objects and Scenes described.

"'The Illustrated London Spelling Book' contains no fewer than one hundred and seventy wood-cuts, well executed; and, what is still more important, well chosen as to subject, of a cheerful and practical character, instead of the fantastic, nay, cabalistic, forms which disfigured our earliest educational books. Even the alphabet subjects will be suggestive to the little learner, and such as will induce him to ask questions relating to them: this is the moment for imparting information with effect, for it is never so strongly impressed upon the mind as when given the moment it is asked for. At the same time, the progressive plan of the book is closely watched: the child is not frightened by impossibilities at its tender age; but, both in the spelling and reading, the progress of the scholar is consulted by the gradual increase in the length of the words. The reading lessons are pretty little narratives, mostly original, and of just such incidents of amusement and instruction as are most likely to attract the attention of a child: they are cheerful throughout, although 'the good seed' is not forgotten to be thrown in the path of childhood—a priceless feature in its first lessons, in spite of the secular cant and coldness of the day. Among the pictures, subjects of natural history predominate; and there cannot be a readier means of leading children to understand the beauty of earth and all that therein is, than by well-drawn figures of striking objects in the kingdoms of Nature."—*Illustrated London News.*

Upwards of Half a Million of this Book have been Sold.

In Cloth, 2s.; *Free by Post*, 2s. 4d.

THE ILLUSTRATED LONDON READING BOOK:

Containing a series of Lessons on the most amusing and instructive subjects,

Selected with great care from the best English Authors in Prose and Verse.

The whole beautifully Illustrated with above Two Hundred and Fifty Engravings.

"'The Illustrated London Reading Book' is the next stage in the series. It contains some hundred and fifty lessons, mostly selected from standard authors. The subjects are not of the old 'Tom and Harry' class, or of a hackneyed character; but of actual living interest, in many instances describing wonders which are at the moment arising around us. Historiettes are sprinkled throughout the book. Its leading recommendation is the vivacity as well as variety of its contents: they are, to quote a common, and often misused phrase, 'highly graphic;' the events and incidents have a certain picturesqueness of character, which must prove highly attractive to all growths; and both teacher and learner may profit in their progress, though in a different ratio. The engravings are of higher pretensions than those of the Spelling-book; some are from pictures by eminent living painters; and not unfrequently they take the reader to remote corners of the earth, as well as familiarise him with the wonders of his own country. Appended is a vocabulary of words used in the volume, and rendered necessary by the somewhat advanced nature of certain of the information conveyed in the descriptive lessons."

Printed and Published at the "Nassau Steam Press," 60, St. Martin's Lane, Charing Cross, W.C.—To be had of all Booksellers.

USEFUL ITEMS.

6d. each; by Post, 7d.

ETIQUETTE.—How to Conform to the Rules of Society.
THE COMPLEXION.—How to Produce and Maintain a Clear White Skin.
THE TEETH.—How to Preserve and Beautify.
THE HAIR.—How to Promote, Preserve, and keep Luxuriant.
DRESS.—How to Adorn the Person.
THE DANCE.—How to Behave in a Ball-room.
THE PARTY.—How to Arrange and Preside.
THE VISITOR.—How to Receive and Pay Visits.
COURTSHIP.—How to Woo and Win.
THE WEDDING.—How to Accomplish all its Arrangements.
THE HOUSEWIFE.—How to Economise and Conduct a House.
THE BABY.—How to Manage and Rear.

Published by W. S. Johnson, 60, St. Martin's Lane, Charing Cross, W.C.

MAUNDER'S LITTLE LEXICON.

A Dictionary of the English Language, containing many thousand more words than Johnson, Walker, or Webster. Beautifully bound in cloth, gilt. Price only 2s. 6d.; free by post, 2s. 8d.

MAUNDER'S LITTLE LINGUIST.

A complete Guide to English Grammar, containing also a Dictionary of Synonyms, Examples of English Composition, Proverbs, Terms and Phrases in Latin, French, Spanish, Italian, &c. Price 1s. 6d.; free by post, 1s. 7d.

These Works are admirably adapted for an elegant and useful present for youth of both sexes.

Printed and Published at the Nassau Steam Press, 60, St. Martin's Lane, Charing Cross, W.C.

FRAMPTON'S PILL OF HEALTH.

THIS excellent Family Medicine is the most effective remedy for indigestion, bilious and liver complaints, sick headache, loss of appetite, drowsiness, giddiness, spasms, and all disorders of the stomach and bowels; and where an aperient is required, nothing can be better adapted.

For FEMALES, these Pills are truly excellent, removing all obstructions, the distressing headache so very prevalent with the sex, depression of spirits, dulness of sight, nervous affections, blotches, pimples, and sallowness of the skin, and give a healthy, juvenile bloom to the complexion.

Sold by all Medicine Vendors, at 1s. 1½d. and 2s. 9d. per Box, or obtained through any Chemist.

KEATING'S PERSIAN INSECT DESTROYING POWDER.

THIS Powder is quite harmless to animal life, but is unrivalled in destroying Fleas, Bugs, Flies, Cockroaches, Beetles, Gnats, Mosquitos, Moths in furs, and every other species of Insect. SPORTSMEN will find this an invaluable remedy for destroying FLEAS IN THEIR DOGS, as also Ladies for their Pet Dogs. Being the Original Importer of this now invaluable article, which has found so great a sale that it has tempted others to vend a so-called article, the Public are therefore cautioned to observe that the Packets of the Genuine Powder bear the autograph of THOMAS KEATING. Sold in Packets, 1s., 2s. 6d. and 4s. 6d. each; or 1s. Packets, free by post, for 12 Postage Stamps, and 2s. 6d. on receipt of 36. Also in Bottles with Bellows, 1s. 6d., and 3s. each, by THOMAS KEATING Chemist, 79, ST. PAUL'S CHURCH YARD, LONDON, E.C.

IMMEDIATE RELIEF TO ASTHMA, CONSUMPTION,

INFLUENZA, COUGHS, COLDS, and all Disorders of the Breath, Throat, and Lungs, is insured by



Which have a most agreeable taste.

CURES OF CONSUMPTION, COUGHS, ASTHMA, AND DISEASES OF THE CHEST AND LUNGS.—From Mr. C. Ward, Stationer, &c., Market-place, Heckmendwike: "Cures of consumption, asthma, and other diseases of the chest and lungs, are regularly occurring. One person in Liversedge, named James Richardson, who has been an asthmatical man for nearly twenty years, declares that they are worth £1 a box (using his own words). He feels quite a new man through this truly valuable medicine." To Singers and Public Speakers Dr. Locock's Wafers are invaluable for clearing and strengthening the voice. Price 1s. 1½d., 2s. 9d., and 4s. 6d. per box. Sold by all Chemists.

INDIGESTION AND BILE.

The only effectual and pleasant-tasting

Stomachic Aperient and Antibilious Medicine is

DR. LOCOCK'S EXCELSIOR WAFERS.

It acts promptly, tastes delightfully, and requires no restraint in diet or habits.

Sold at 1s. 1½d., 2s. 9d., and 4s. 6d., by all Druggists, and by the Proprietors' Agents, Da Silva & Co., 26, Bride Lane, Fleet Street, London, E.C.

FRENCH BRANDY IN BOND,



IMPORTED IN LITRE BOTTLES,

Containing 25 per cent more in quantity than ordinary Brandy bottles.

Pale or Brown Brandy— Bottles and Cases included	½ Litres . . 13s. per dozen, in Bond.	½ Litres . . 20s. or Litres . . 44s. per dozen, Duty Paid.

When Purchased in Bond, Dock Warrants issued on Single Dozen Cases if so required.

N.B.—Agents will be appointed for every Town in Great Britain. Apply at the Litre Bottled Wine Company, Bonded Stores, Old Swan Wharf, London Bridge.



RIMMEL'S CHOICE PERFUMERY AND ELEGANT NOVELTIES.



RIMMEL'S IHLANG-IHLANG, THE FLOWER OF FLOWERS, a Delicious Perfume, from 2s. 6d.

RIMMEL'S PATENT DINNER TABLE FOUNTAIN, to replace the Rose-water Salver, silver-plated, with glass basin, £1 10s.

THE NEW INITIAL FAN, ornamented with a Floral Letter. White wood 2s. 6d., Enamelled 5s., by post 1s. extra.

MUSICAL PERFUME CASKETS AND PHOTOGRAPHIC ALBUMS, from £1 10s.

RIMMEL'S PERFUME VAPORIZER, for Scenting and Purifying the Atmosphere, from 6s.

RIMMEL'S LOTION FOR THE COMPLEXION, 2s. 9d. No. 1, preservative. No. 2, curative.

RIMMEL'S EXTRACT OF LIME JUICE AND GLYCERINE, the best Preparation for the Hair, 1s. 6d., 2s. 6d., and 5s.

RIMMEL'S ROSE WATER CRACKERS, for Balls and Parties, 2s. per dozen.

PERFUMED ILLUMINATED DINNER CARDS, 3s. per dozen; by post for 37 stamps.

RIMMEL'S BOOK OF PERFUMES (5th edition), with 250 illustrations, 8vo. gilt edges, 5s.; by post for 68 stamps.

EUGENE RIMMEL,

PERFUMER BY APPOINTMENT TO HER ROYAL HIGHNESS THE PRINCESS OF WALES,

96, Strand; 128, Regent Street; 24, Cornhill, LONDON. 17, Boulevard des Italiens, PARIS.

PARIS EXHIBITION.

THERE AND BACK, INCLUDING RAILWAY, STEAM, AND HOTEL CHARGES,

The Living at which will be conducted on a liberal scale, consisting of Breakfast, Dinner (with bottle of wine), and Tea for one Week.

Tickets now ready, price £5.

An Interpreter will accompany each train. Prospectuses, with names of the Hotels and every information, free on application, or by post (enclose stamp) to

Messrs. DU TRONCY and REED, 416, Strand, W.C.

BREVET DE FOURNISSEURS DE L'EMPEREUR.

BY APPOINTMENT TO THE QUEEN.

JACKSON AND GRAHAM,

29, 33, 34, 35, 37, & 38, OXFORD STREET, LONDON, W.

DECORATORS, UPHOLSTERERS, CABINET MAKERS, AND CARPET MANUFACTURERS.



Prize Medal, Great Exhibition of 1851.



Gold Medal of Honour, Exposition Universelle, Paris, 1855, for "Improvement in English Furniture."



Medal for "Great Excellence in Design and Workmanship," International Exhibition, 1862.

The Spacious Show Rooms and Galleries, covering an area of 40,000 feet, are filled with an unrivalled Stock, the prices of which are all marked in plain figures at the most moderate rate for ready money.

The extensive Manufactory adjoining, with Machinery worked by Steam Power, is fitted with all means and appliances to ensure superiority and economise cost.

Each of the undermentioned Departments will be found as complete as if it formed a separate business, viz. :—

Paper Hangings, Painting, and Interior Decorations of all kinds.
Carpets of superior manufacture of every description.
Cabinet Furniture, Chairs, Sofas, Ottomans, &c.
Silk and Silk and Wool Damasks, Aubusson and Venetian Tapestries, Chintzes, Utrecht Velvets, Arras, Reps, Merino Damasks, Cloths, &c. &c.
Bedsteads of Iron, Brass, and various Woods, and superior Bedding and Mattresses of all kinds. (The new and extensive premises (No. 29), consisting of four floors, measuring 20,000 feet, are devoted to this department.)
Plate Glass, Carving and Gilding.
Gallery of Bronzes d'Art (sole depôt for the productions of F. Barbedienne & Co., Paris), Clocks, Candelabra, Vases, and Ornamental Porcelain.

The public are thus enabled to select their Paper Hangings or Decorations, Carpets, Curtains, and Furniture all in harmony with each other at one establishment.

JACKSON & GRAHAM invite public attention to VERRICHIO'S PATENT SIDE-SPRING MATTRESSES (of which they are the Sole Manufacturers in Great Britain), as the cleanest, healthiest, cheapest, and best ever invented. A large number are already in use, and give the greatest satisfaction.

PARIS EXHIBITION OF 1867.

VISITORS FROM ANY PART OF THE UNITED KINGDOM CAN BE INSURED FOR ONE OR THREE MONTHS AGAINST

ACCIDENTS OF ALL KINDS,

COVERING THE RISK ON THE JOURNEY TO AND FROM PARIS AND DURING THEIR SOJOURN ON THE CONTINENT.

DOUBLE JOURNEY TICKETS

AND

EXCURSION TICKETS,

covering the risk of **RAILWAY ACCIDENT** and **STEAM-BOAT VOYAGE** for the double Journey to **PARIS** and back, may also be had of the

RAILWAY PASSENGERS' ASSURANCE COMPANY,

64, CORNHILL, AND 10, REGENT STREET.

Agents at all the Railway Stations and Principal Towns.

W. J. VIAN, *Secretary.*

CHRISTENING ROBES FOR PRESENTS,

2½ GUINEAS.

BABIES' CLOAKS,
1 Guinea.



BABIES' HOODS,
½ Guinea.

BABIES' BERCEAU-NETTES, 2½ GUINEAS.

Babies' Baskets to match, 1 Guinea;
Christening Caps, 1 Guinea.
Shirts, 2s.; Caps, 2s. 6d.; Gowns, 6s.

LACE COLLARS AND SLEEVES.
CAMBRIC HANDKERCHIEFS.

MARRIAGE OUTFITS COMPLETE.

White Dressing Gowns, 1 Guinea;
Cotton Hosiery, 2s. 6d.;
Patent Corsets, 16s. 6d.;
Real Balbriggan Hosiery.

RIDING HABITS

OF

RIB'D CLOTH,
5½ G's.

NAPOLEON BLUE,
7½ G's.



RIDING HATS

AND

VEILS,

1½ Guinea.

LADIES' RIDING TROUSERS,

CHAMOIS LEATHER, WITH BLACK FEET.

Linsey Habits for little Girls, 2½ Guineas.

EVERYTHING OF THE SUPERIOR EXCELLENCE FOR WHICH THE HOUSE HAS BEEN CELEBRATED FOR THIRTY YEARS.

W. G. TAYLOR, 53 BAKER STREET,

LONDON, W.

CLOSE AT FOUR O'CLOCK ON SATURDAYS.

R. P. 1931. pc



VIRTUE AND CO., LONDON AND NEW YORK.

LONDON
PRINTED BY VIRTUE AND CO.,
CITY ROAD.

BRITISH
MUSEUM


THIS WORK
IS,
by gracious permission,
DEDICATED
TO
THE EMPEROR
OF THE
FRENCH.


TO ALL NATIONS
UNITY
PEACE
AND CONCORD

INTRODUCTION

THE ART-JOURNAL ILLUSTRATED CATALOGUE OF THE UNIVERSAL EXHIBITION is now brought to a close: we trust and believe to the satisfaction of our Subscribers and the Public, and that we shall be considered as having fully redeemed our pledge, "to produce a Work of great interest and value, that may be accepted as a volume of suggestions, a teacher from the lessons of many master-minds, and an enduring reward to those who labour for renown as well as for the ordinary recompense that is expected to accompany desert."

Our purpose was to represent, as far as possible, every leading Manufacturer of the several Nations of the World. We have, to a great extent, succeeded. The Volume contains examples of works by the principal Art-fabricants of France, Russia, Austria, Prussia, Spain, Italy and the Roman States, Denmark, Norway and Sweden, Belgium, Egypt, Switzerland, Saxony, the States of Germany, the United States of America, and the British Islands; a large preponderance being necessarily and rightly given to those of France.

It may be desirable to repeat that no Producer incurred any cost incident to the publicity thus accorded him. The Public was alone looked to for recompense to the Publishers; and a large amount of encouraging support—not alone in Great Britain, but on the Continent and in America—has attended their efforts to achieve excellence in every department of the Work.

In no country except England could such a publication have been justified by a prospect of commercial success; and—although this Catalogue has been issued in other countries, and in other languages—no work at all commensurate with the magnitude, importance, and rare Art-value of the Exhibition has been elsewhere produced.

A task has been accomplished that demanded a large amount of persevering industry: the Editor trusts he may, in its completed form, submit this Volume to the world—assured of its being accepted as creditable to the parties concerned in its production.

It is obvious that only by active and zealous co-operation on the part of all the Editor's "aids" could the Work have been issued with comparatively few faults. As an example of typography it has not often been surpassed. The Artists and Engravers, on whom the result so largely depended, seconded, ably and earnestly, the efforts of the Editor. To these his thanks are due: to the Publishers, for their trust in him, and for the liberality which, in all ways, they have considered true policy; to his assistant Editor, Mr. James Dafforne; and to Mr. Walter J. Allen, by whom the greater portion of the drawings were executed; to the Engravers also—Messrs. J. and G. Nicholls, Mr. J. D. Cooper, Messrs. Butterworth and Heath, Mr. Jenkins—and others: indeed, to all who have worked with him from the commencement to the close of the undertaking.

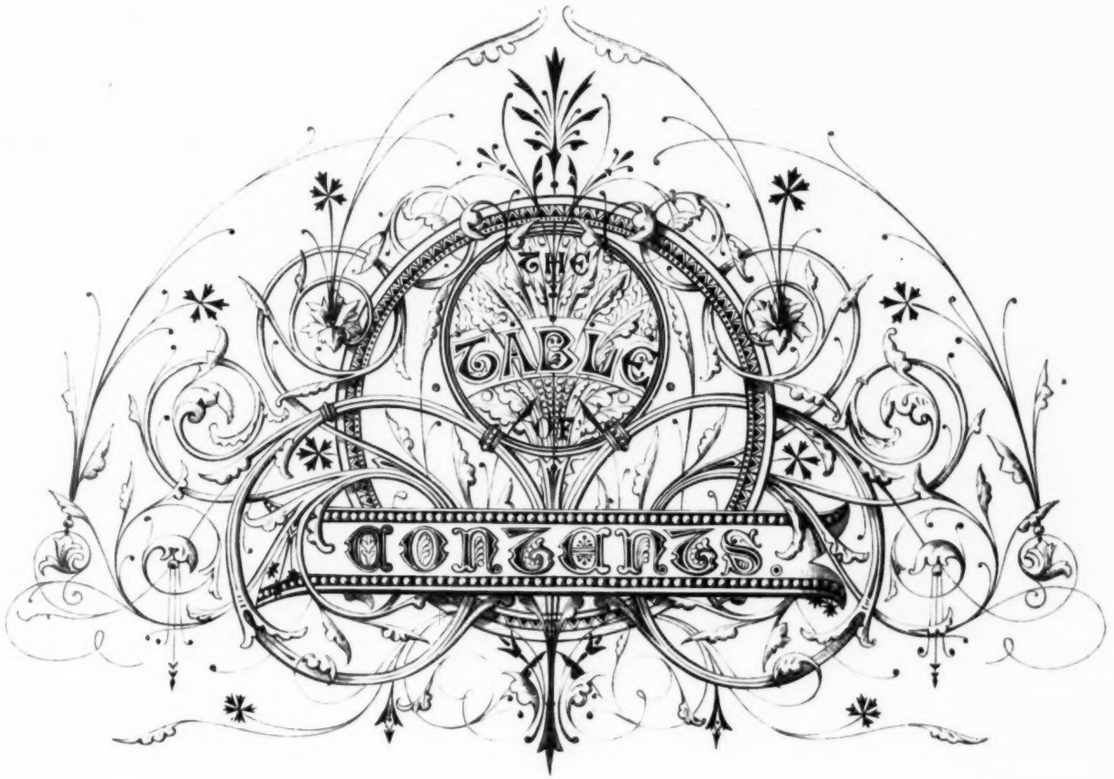
It is justifiable to state that this Volume of suggestive examples of Industrial Art, having found its way into the "Workshops" of nearly all the leading Manufacturers of the world, will largely contribute to advance Art-manufacture, to extend the influence and interests of which is the purpose of such International Exhibitions. Thus one country becomes the benefactor of another, and a producer of one class the teacher of many classes. By preserving "portraitures" of the principal achievements of the Exhibition after it has passed into dim distance, the Work may be received as a perpetual Instructor.

The Art-Journal has reported no fewer than seven Great Exhibitions of Art-industry that have been held in Great Britain and in France since the year 1844, stimulating and, indeed, suggesting, the movement that led to the International Exhibition of 1851, which, under the enlightened and salutary influence of "the Good Prince Albert," introduced a new principle into Exhibitions—making them not National, but International—and so—mainly owing to his sagacity—rendering them teachers of all human kind.

In this, the latest of these Reports, it is presumed there will be found not only no evidence of decadence, but that the Volume which represents the Universal Exhibition of 1867 will be considered to have surpassed its predecessors in the advantages that arise from augmented experience without diminished energy.

August, 1868.

S. C. HALL, F.S.A.



PAGE

TITLE PAGE i
INTRODUCTION . . . . . iii, iv
TABLE OF CONTENTS . . . . . v—viii
THE UNIVERSAL EXHIBITION . . . . . ix—xii
DEDICATION TO THE EMPEROR OF THE FRENCH.

PAGE

GENERAL INTRODUCTION . . . . . 1— 76
By the Rev. Charles Boutell, M.A.

GLASS—DOMESTIC AND DECORATIVE . . . . . 77—107
By George Wallis, South Kensington Museum.

LACE AND EMBROIDERY . . . . . 107—120
By Mrs. Bury Palliser.

ADAPTATIONS FROM THE ANTIQUE . . . . . 121—164
By the Rev. Charles Boutell, M.A.

ART MATERIALS AND PRODUCTS IN CLAY, STONE, MARBLES, ETC. . . . . 165—194
By Professor D. T. Ansted, M.A., F.R.S.

FURNITURE . . . . . 194—224
By J. Beavington Atkinson.

TEXTILE FABRICS . . . . . 225—255
By Mrs. Bury Palliser.

GOLDSMITH'S WORK, SILVER, AND JEWELLERY . . . . . 256—278
By Hain Friswell.

PORCELAIN AND POTTERY . . . . . 279—308
By James Dafforne

BRONZES AND BRONZE IMITATIONS . . . . . 309—331
By George Wallis, South Kensington Museum.

EXHIBITORS OF WORKS ENGRAVED.

BOOKBINDING.

		PAGE
Gruel-Engelmann	Paris	128
Klein	Vienna	142
Ward and Sons	Belfast	176, 177, 210
Zaehnsdorf	London	70

BRASS, STEEL, AND BRONZE WORK.

Barbedienne	Paris	172, 200, 224
Best and Hobson	Birmingham	98
Boulonnois	Paris	97
Boyer and Sons	Paris	25
Brix and Anders	Vienna	92
Charpentier	Paris	82
Clavier	Paris	140
Duffeesne, H.	Paris	243
Dziedzinski and Hanusch	Vienna	72, 162
Elster	Berlin	175
Freeman, A.	Rome	283
Gagneau	Paris	134
Graux, Jules	Paris	106
Graux-Marly	Paris	202
Gueret, Frères	Paris	286
Hill, J.	Birmingham	115
Hollenbach, D.	Vienna	62, 119, 197
Houdebine	Paris	32, 174
Klein	Vienna	142
Laperche	Paris	154
Lemaire	Paris	35
Lerolle	Paris	43, 326
Marchand	Paris	168, 322
Matifat	Paris	90, 131, 254
Michielli, J.	Venice	263
Morisot	Paris	122
Palliard, V.	Paris	297
Peyton and Peyton	Birmingham	138
Philip, C. J.	Birmingham	38
Raingo, Brothers	Paris	55
Royer, E.	Paris	74, 276
Schaeffer and Walcker	Berlin	150
Schlossmacher and Co.	Paris	42, 205
Servant, G.	Paris	20, 116
Singer, J. W.	Frome	89
Spinn and Son	Berlin	161, 234
Steel and Garland	Sheffield	150, 202, 295
Tonks and Son	Birmingham	114
Winfield and Co.	Birmingham	66

BRONZE IMITATIONS.

Blot and Drouard	Paris	143, 195
Boy	Paris	129, 286
Garnier and Vandenberghe	Paris	282
Hottot	Paris	136
Lambin, Saguet, and Co.	Paris	99
Lefevre, J.	Paris	84, 179
Miroy, Brothers	Paris	59, 247

CARPETS, TAPESTRIES, ETC.

Braquenié	Paris	272
Haas and Sons	Vienna	135
Imperial Manufactory	Beauvais	171, 250
Morton and Sons	Kidderminster	115
Mourceau	Paris	43, 160
Requillart, Roussel, and Co.	Paris	148
Smith, Turberville	London	330
Woodward, Palmer, and Co	Kidderminster	88

DAMASKS, SILKS, ETC.

Clabburn, Sons, and Co.	Norwich	107
Duplan and Co.	Paris	320

DAMASKS, SILKS, ETC. (*continued*).

		PAGE
Fry and Co.	Dublin	58
Giani, Brothers	Vienna	110
Haas and Son	Vienna	83
Mathevon and Bouvard	Lyons	124
Meyer, J.	Dresden	302
Verde-Delisle	Paris	228
Wauquier	Paris	312
Whincup	London	307

FANS.

Alexandre	Paris	221
Duvelleroy	Paris	45
Guerin-Brecheux	Paris	12
Schwartz and Son	Copenhagen	230

FURNITURE.

Alessandri and Son	Paris	269
Bembe	Mayence	311
Beurdeley	Paris	77
Crace, J. G.	London	57
Danish Society	Copenhagen	173
De Amici Angelo	Milan	105
Diehl	Paris	151, 230
Dominico	Venice	215
Dyer and Watts	London	215
Edberg, C. K.	Stockholm	130
Filmer and Son	London	110
Fourdinois	Paris	34, 141, 166
Freidrick	Dresden	296
Gatti	Rome	287
Gillow and Co.	London	17, 290, 303
Gobart, E.	Ghent	94
Grohé	Paris	211
Guéret, Brothers	Paris	144
Heal and Son	London	279
Henienger	Mayence	213
Hoen, B.	Germany	235
Holland and Sons	London	60
Hunter, W. and J.	London	246, 247
Jackson and Graham	London	7, 284
Lamb, H.	Manchester	206
Lemoine	Paris	137
Lövinson and Yacoby	Berlin	52, 260
Mazaroz-Ribaillier and Co.	Paris	40, 239
Parvis, G.	Cairo	196
Pecquereau and Son	Paris	68
Picchi, A.	Florence	248
Roll	Paris	262
Roux	Paris	231
Rudillon	Paris	246
Russia, Empress of	St. Petersburg	149
Sauvrezy	Paris	322
Sormani	Paris	294
Stövesandt, G.	Carlsruhe	69
Tahan	Paris	29, 187
Trollope and Sons	London	36, 181
Turpe	Dresden	65
Whytock and Co.	Edinburgh	204
Wirth	Paris, &c.	19, 188
Wright and Mansfield	London	281

FURNITURE, SILVER WORK, ETC., FOR CHURCH USES.

Barnard and Bishop	Norwich	294
Braugwyn	Bruges	73
Brix and Anders	Vienna	92
Coffignon	Paris	255
Cox and Sons	London	178
Geoffroi	Paris	315
Hardman and Co.	Birmingham	158

TABLE OF CONTENTS.

FURNITURE, SILVER WORK, ETC., FOR CHURCH USES (*continued*).

		PAGE
Hart and Co.	London	259, 295
Moratilla	Madrid	317
Pousselgue-Rusand	Paris	317
Rasen, A.	Vienna	65
Thierry, T.	Paris	100

GLASS.

Baccarat and Co.	Meurthe	308
Compagnie des Cristalleries	St. Louis	189
Copeland and Sons	London	264
Defries and Sons	London	51
Dobson, J.	London	15, 78, 321
Green, J.	London	121, 296
Greene, H.	London	245
Kralik, G.	Prague	283
Lobmeyr	Vienna	63, 113, 198, 218, 283
Maes, J.	Paris	301
March, T. C.	London	166, 210
Millar and Co.	Edinburgh	95
Pellatt and Co.	London	85, 306
Phillips and Pearce	London	67, 280
Salviati	Venice	33, 101

GOLD AND SILVER WORK, ELECTRO PLATE, ETC.

Baugrand	Paris	256, 288
Benson, J. W.	London	13, 323
Beurdeley	Paris	212, 278
Boucheron	Paris	314
Christesen	Copenhagen	27, 185, 191, 275
Christofle and Co.	Paris	22, 153, 225, 240, 262, 273
Coffignon	Paris	39, 255
Duron	Paris	227
Elkington and Co.	London	9, 155, 217
Emanuel, H.	London	10, 203, 329
Fannière, Brothers	Paris	192
Fizaine	Paris	132
Forte, E.	Genoa	248
Froment-Meurice	Paris	165, 261
Hancock, Son, and Co.	London	293, 316
Herleux	Paris	146
Howell, James, and Co.	London	31
Hunt and Roskell	London	4, 109, 265
Lepec, C.	Paris	169, 304
Lionnet, Brothers	Paris	68
Meissner	Paris	271
Mellerio	Paris	318
Neal, J.	London	198
Odiot	Paris	18, 111
Oudin, C.	Paris	152
Ovtchinnikoff	Moscow	164
Philippe, E.	Paris	222, 241, 312
Pingot, F.	Paris	298
Rudolphi	Paris	14
Sasikoff	St. Petersburg	156
Sy and Wagner	Berlin	6, 81
Thoskrup	Christiania	263
Tiffany and Co.	New York	194
Veyrat	Paris	193
Wheatley, J. A.	Carlisle	96
White, E.	London	117
Wilkinson and Co.	Birmingham	291
Zuolaga	Madrid	277

JEWELLERY.

Boucheron	Paris	315
Brogden, J.	London	159
Castellani	Rome	325
Christesen, V.	Copenhagen	185, 275
Emanuel, H.	London	10, 203,
Fontenay	Paris	253
Froment-Meurice	Paris	3, 165
Howell and James	London	102
Massin	Paris	328
Allard and Chopin	Paris	313, 331

JEWELLERY (*continued*).

		PAGE
Montelatici	Florence	303
Oudin	Paris	310
Phillips, Brothers	London	44, 319
Randel, W. and J.	Birmingham	41
Rouvenat, L.	Paris	170, 299
Tchitcheleff	Moscow	282
Watherston and Son	London	72
Weise	Paris	24

LACE AND EMBROIDERY.

Faber	Vienna	242
Lefebure	Bayeux	103, 285
Meunier, L.	Paris	252, 305
Rauch and Schaeffer	St. Gall	289
Reuffier-Leutner	Lyons	145
Treadwin, Mrs.	Exeter	54
Verde-Delisle, Brothers	Paris	167, 268

PAPER HANGINGS.

Hoock	Paris	251, 270, 277, 278
Prignot, E.	Paris	226
Woollams and Co.	London	186

PORCELAIN, POTTERY, TERRA-COTTA, ETC.

Boni, A.	Milan	327
Brownfield	Cobridge	186, 187
Collinot and Co.	Paris	249
Copeland and Sons	London	11, 87, 209
De Boisimon	Langrais	237
Devers	Milan	151
Doulton and Watts	Lambeth	94
Gibus	Paris	300
Ginori, Marquis	Florence	79, 229
Godenius	Stockholm	184
Goode and Co.	London	46
Imperial Manufactory	Sèvres	53, 163, 214, 223
March, E.	Berlin	220, 287, 301
Minton and Co.	Stoke-on-Trent	21, 93, 257
Pannier-Lahoche	Paris	108
Pillivuyt and Co.	Paris	266
Richard, J.	Milan	216
Rousseau	Paris	127
Royal Manufactory	Berlin	28, 272
Royal Manufactory	Dresden	8, 120
Royal Manufactory	Worcester	56
Tielsch and Co.	Altwasser	126
Wedgwood and Co.	Etruria	232

STAINED GLASS.

Cox and Son	London	178
Hardman and Co.	Birmingham	158

STONE AND WOOD CARVING, MODELLING, ETC.

Millerio	Paris	318
Besarel	Venice	207
Brodski, V.	Rome	76
Canelle	Paris	238
Cheret, J.	Paris	5
Choiselat	Paris	231
Cordier, C.	Paris	157
De Coninck	Christiania	236
Dolce, D.	Treviso	263
Dominico	Venice	275
Forsyth, J.	London	61, 182
Fort	Paris	274
Frullini, L.	Florence	233
Gajani, E.	Florence	125, 210
Giuseppe, F.	Milan	137
Leclerq, A. J.	Brussels	26
Parfoury	Paris	258

TABLE OF CONTENTS.

STONE AND WOOD CARVING, MODELLING, ETC. (*continued*).

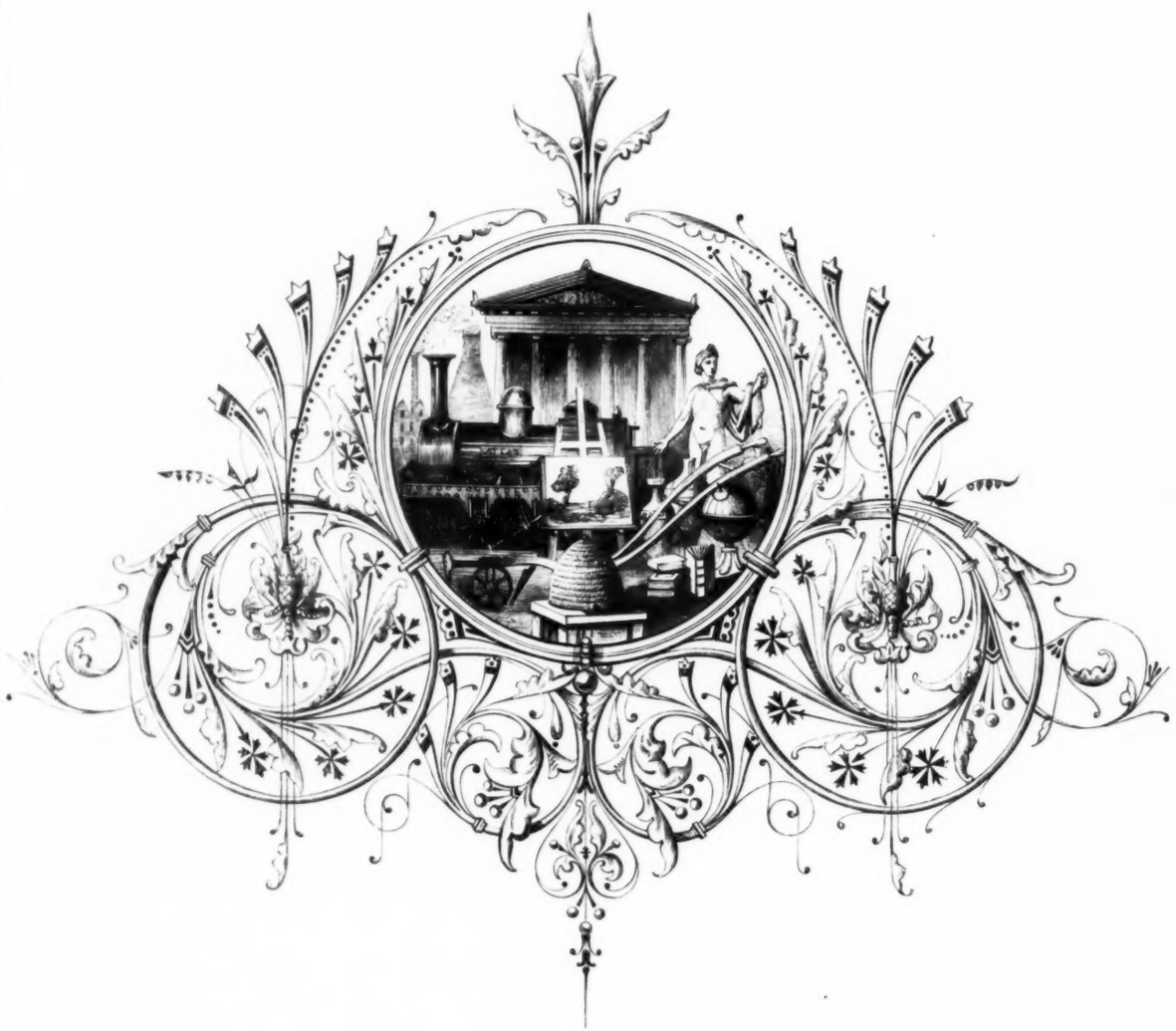
		PAGE
Rogers, G. A.	London	48
Rosetti	Milan	133
Rousseaux, J.	Antwerp	258
Salome, S.	Rome	219
Stövesandt	Carlsruhe	183
Tishback and Moser	Vienna	242
Wyatt, J. H.	London	214
Zamolo, G.	Venice	207

WORKS IN IRON.

Barbezat and Co.	Paris	37, 287, 292, 299
Barnard, Bishop, and Co.	Norwich	104, 294
Chubb	London	199
Crichley and Co.	Birmingham	91
Dimeidel, Count	Lauchammer	147, 239
Ducel and Son	Paris	75, 180
Durenne	Paris	16, 267
Huby	Paris	244
Kissing and Mollman	Iserlohn	274
Requile and Pecqueur	Liege	208, 243
Skidmore and Co.	Coventry	80, 326
Stolberg, Count von	Ilsenburg	184, 190
Tucker	New York	139

MISCELLANEOUS.

			PAGE
Bechstein, C.	Berlin	Pianofortes	123
Betjemans and Sons	London	Album, &c.	118
Bettridge, J.	Birmingham	Papier-Mâché	50
Cockshott	Manchester	Carriage	206
Compagnie des Onyx	Paris	Vases, &c.	64, 112, 309
Danish Society	Copenhagen	Pianoforte	201
Delapierre	Paris	Ornamental Decoration	324
Devisme	Paris	Pistol	238
Guillet, N.	Paris	Ornamental Design	298
Indian Museum	London	Carved Work, &c.	49
Klein	Vienna	Jewel Box, &c.	142
Latry and Co.	Paris	Works in Bois Durci	86
Loveridge	Wlvrhampton	Papier-Mâché	182
Maw and Co.	Broseley	Encaustic Tiles	30
Rowley, C.	Manchester	Picture-Frames	47
Salviati	Venice	Mosaic Work	33
Schwartz and Son	Copenhagen	Drinking Horn	191
Tayler and Harry	London	Pantulicon	199
Treloar and Co.	London	Cocoa-nut Fibre	211
Walker and Sons	London	Watches	88
White, E.	London	Watches	130
Wirth and Son	London	Parquetage	235





THIS Introduction to an ILLUSTRATED CATALOGUE OF THE UNIVERSAL EXHIBITION AT PARIS in 1867, may be brief. All that is requisite for our purpose will be best set forth in the pages which follow; the general public has been so fully informed upon the several topics connected with the event, that to go into details here would be to occupy space which may be better expended.

Some introductory remarks are, however, expedient, and may be necessary.

In certain particulars the success of the Exhibition of 1867 must be admitted to be less decided than in others, while here and there it would be impossible to gainsay the existence of positive failure: but that in no respect or degree affects the generally prosperous issue of the entire undertaking; nor do such errors demand any special or detailed notice, except so far as may lead to their being available for much eminently valuable suggestion.

In the all-important matter of exact punctuality the Exhibition was faithful to the conditions of its programme. Whatever the difficulties that had to be overcome, nothing was permitted to prevent the formal opening of the Exhibition by the Emperor on the day originally fixed for that ceremonial, April 1st, 1867. And, in like manner, with the close of the month of October the Exhibition virtually closed.

The Edifice itself, which so many critics considered to occupy a foremost position amongst the works exhibited, and which they were pleased to regard from an architectural point of view, and to estimate and denounce accordingly, when fairly and correctly judged with reference to the circumstances of its erection, and to the duty it was destined to discharge, must be pronounced to have been highly creditable to the Imperial Commissioners. It was a mistake to expect in the Building anything whatever, except as good a *case* as possible for containing, protecting, and displaying the contents of the Exhibition. Whether or not in some matters of detail the external aspect of the Structure might have been improved, without requiring an unjustifiable increase of its cost, must remain an open question; but thus much is certain, that whatever modifications in the treatment or in the decoration of their Exhibition Building would have added largely to the cost of producing it, the Imperial Commissioners exercised a wise discretion in refusing to adopt. They had to prepare an edifice of vast extent, which must fulfil certain essential conditions without any doubt or uncertainty, which must also be completed in a very short space of time, and upon which it was their bounden duty to expend both all that would be necessary and nothing that would be unnecessary. It was not for them to project and to erect a great work of architectural art; but it was their duty to project and to erect a becoming Exhibition Building. And the Commissioners fulfilled that duty well. Their Building was of sufficient extent; it was commodious; it was secure; it admitted excellent arrangements of its contents; it did not entail any extravagant outlay; and it was complete on the day fixed for its completion. It must be added that the Edifice was easy of access, well adapted for distributing large assemblages of visitors throughout its various departments, and that at the close of each day it was effectually secured by the simplest arrangements.

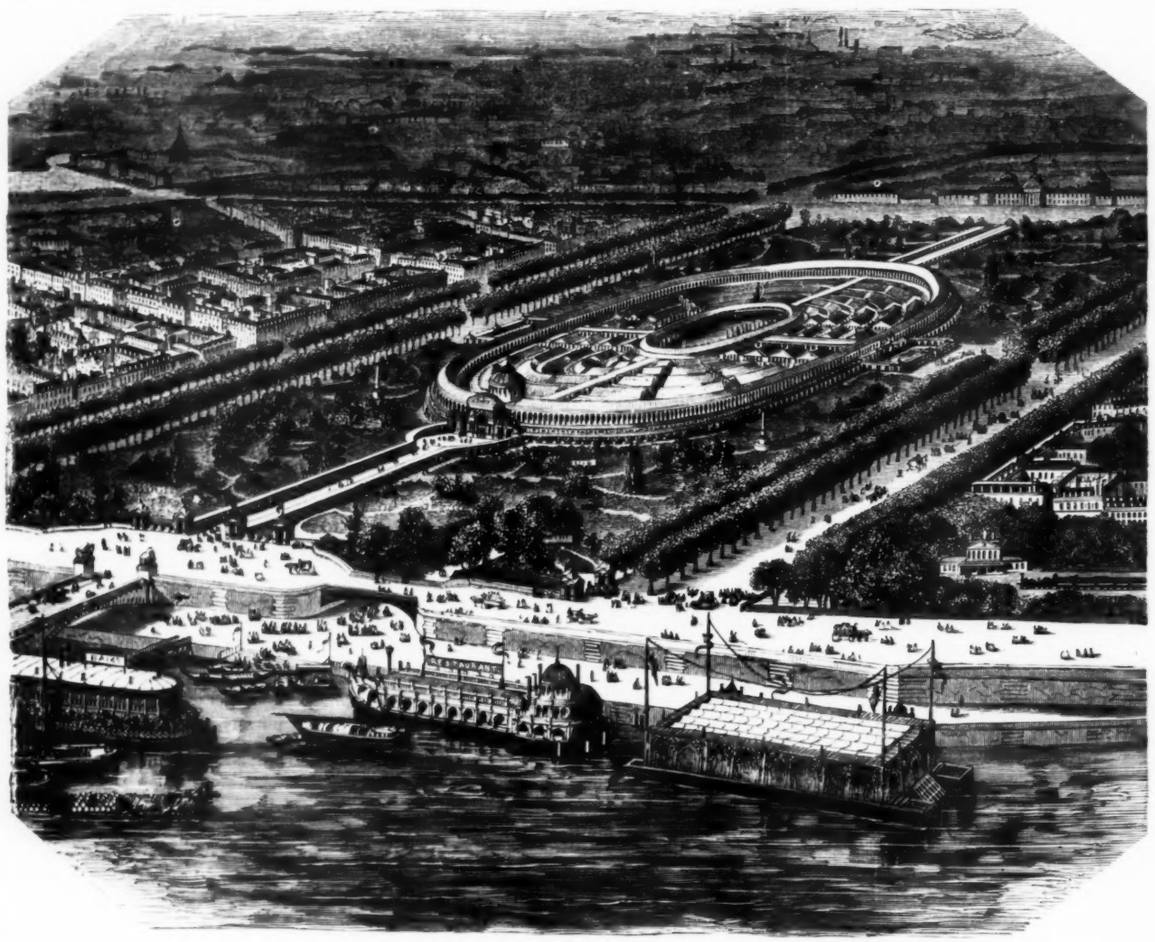
The Park which surrounded the Exhibition Building, with its numerous and varied edifices, and their strangely diversified contents, and the Reserved Garden with its conservatories and aquaria, were happy conceptions happily carried out: and they will always be remembered as having contributed in a remarkable manner to the peculiar and characteristic attributes of the Exhibition of 1867, by which it was distinguished from all its predecessors.

Our wood-engraving represents the main Exhibition Building as it was seen from the high ground on the other side of the river, and nearly opposite to the principal entrance. It was in form a vast cone, and the entire edifice, constructed of iron and brick and glass, consisted of a series of concentric (if that epithet may be permitted) ovals, each one of them necessarily becoming smaller as it was nearer to the open central space, which was laid out as a garden. And a beautiful, if somewhat formal garden it was, adorned with a profusion of works in sculpture, rich in brilliant flowers, and refreshed with sparkling fountains. In the centre of all was a small domed building, having many sides, in which were displayed the coins, weights and measures of all nations. We have been content to introduce here a single general view of the Exhibition, without any details, or any views in the surrounding Park, because any attempt at more elaborate or comprehensive illustration would necessarily have led on to such a numerous

series of engravings as it would have been impossible for us to have introduced consistently within those limits beyond which we were not at liberty to range.

So different in every primary quality and particular was the Paris Building of 1867 from our own Exhibition Building erected in London in 1862, that it is not possible to institute any comparison between the two; without hesitation, however, we assign a very decided general superiority to the great Parisian group of concentric ovals. But no such superiority can be claimed for the edifice that grew up so rapidly in the Champ de Mars over our own Crystal Palace of 1851—that truly original structure of equally rapid growth which, in its fully developed form, still stands without a rival in the world. Like the first Great Exhibition itself, the first Great Exhibition Building was a fresh creation, without precedent and without any predecessor, the true founder of its own order among edifices; and we hold it to be matter for hearty congratulation that the first Exhibition Building should still retain its original supremacy. That the Paris Building should have possessed its own peculiarities and its own excellences must also be considered to be altogether satisfactory. For many reasons—reasons which almost daily receive a perpetually strengthening confirmation—the Universal Exhibition held at Paris in 1867 must be considered to be, if not the very last Universal Exhibition, still certainly the last that may reasonably be expected to be held until after the lapse of many years; and it is well that the Exhibition that thus must be assumed to have closed at least the first group of world-wide gatherings of human productions, should in all particulars be distinguished by conditions, circumstances, and attributes peculiar to itself. The Paris Exhibition possessed distinctive peculiarities eminently decided and emphatic; and so too did the Building which contained that last year's Universal Exhibition—the enormous oval casket, wherein were stored up and set forth the collected treasures of all nations and all times.

In the particular, at once so important and significant, of financial success, the result of the Paris Universal Exhibition has proved to be altogether satisfactory. The expenses incurred were



large, far beyond all precedent; but the numbers of the visitors were proportionately great, and the sums that flowed into the exchequer of the Imperial Commissioners were such as to leave in their hands a very considerable surplus. That there should have been this excess of receipts over expenditure under the conditions which the Commissioners appointed to determine their own course of action, proves to demonstration that, under more favourable administrative stipulations the surplus would have been considerably larger. In the degree that a more liberal policy had been adopted by the Commissioners, in that same degree would the financial success of their enterprise have been more decided. Unhappily, the true wisdom of a genuine and hearty liberality in their entire system of policy was altogether ignored by the Imperial Commissioners; and, in its stead, they systematically adhered to the contrary policy, which they carried out, even in the most trifling details, and with extreme rigour and tenacity. Consequently, their surplus arose from the inherent merits of the Exhibition, and from the interest expressed in it by its almost innumerable visitors: it was obtained *for* the Commissioners and not *by* them.

One example of the grievously mistaken and most unworthy policy of the Commissioners it is sufficient to particularise, and that is the number and the proportionate honorary value of the prizes. Of the medals, which were the only prizes given, there ought to have been greater variety, marking more gradations in honorary rank; and more especially should there have been a considerable increase in the numbers of the medals of the highest rank, and a still greater increase in the numbers of those of the second rank. It was a UNIVERSAL EXHIBITION: and, therefore, without the slightest risk of detracting from the dignity and worth of the distinctions, it was right in itself, and would have been sound policy, to have provided gold medals in very considerably greater numbers than those that were actually distributed among the competing exhibitors. Indeed, it was a question of no little moment in itself, and which involved considerations of the gravest importance, whether it would not have been a far

preferable course of procedure on the part of the Imperial Commissioners to have withheld medals and prizes altogether, rather than to have carried into effect the eminently unsatisfactory arrangements which they had made in this department of their duties. In such a case competent juries, who really were determined to do their work as it ought to be done, might have produced classified lists of exhibitors, framed and arranged in such a manner as would fully and faithfully have recorded their ranks and gradations of merit. Or (and it is not by any means clear that this after all would not have been the most desirable plan) both juries and reports from them of every kind, together with all prizes, might have been altogether removed from the Exhibition programme; unless, indeed, it had been submitted to the exhibitors themselves to adjudicate upon their own comparative merits, and they had been either requested or permitted at their own discretion to draw up and publish class-lists of their own names. As it was, the course of action actually adopted by the Imperial Commissioners on the important point now under our consideration was unfortunate and even disastrous. For, if in the nature and numbers of their prize-medals the Commissioners failed to carry out a judiciously liberal policy, in their administration of the jury system and in the ultimate awards of such medals as were actually given, their failure was even more complete and decided. The proceedings of the juries, the principles upon which their awards were determined, together with a large proportion both of the awards that *were* made, and of those that were *not* made, were very generally regarded with a strong and a most just dissatisfaction. As a matter of course, many of the awards were universally approved; but still this would be quite consistent with that prevailing opinion to which we have referred, and which was sufficiently earnest to require either the absolute abolition of the whole system of juries and prizes as it existed at Paris in 1867, or its total revision and reconstruction, should another Universal or Great Exhibition ever again take place.

The contents of the Exhibition Building, the component elements, that is to say, of this Universal Exhibition, when considered collectively, were quite as numerous, as varied, and as characteristic and significant as we had expected they would be; and so high were our expectations, that we are not able to employ any more emphatic form of approval. And the several collections may fairly be considered to have given faithful representations of their respective countries. This does not imply that the *capacity* of each country for producing and exhibiting works of Art and Industry was so fully and faithfully represented in the Paris Exhibition, that the exhibits of each country may be correctly estimated as measuring and fixing the bounds and limits of that capacity. But the collections exhibited certainly did express the *feeling* of each country upon the question of a great and universal competitive exhibition. If many of the most competent producers in any one country altogether declined to appear, or were content to be represented only in a partial or a subordinate manner, this must be accepted as evidence, not of their inability to accomplish more, but of their conviction that their true interests demanded from them not to attempt more. These remarks have special application to the English section of the Exhibition. The Art power and the working power of England would be very incorrectly estimated, should the estimate be based upon data derived exclusively from the English exhibits. Those works may be held to show what our producers were willing, and even desirous, to send to the Exhibition; but by no means did they exemplify our national producing power. It would be simply absurd, for example, to estimate the wealth of England in ancient and early works of Art and Industry by the antiquarian collections, however good, and valuable, and instructive in themselves, that England contributed to the Universal Museum illustrative of the history of Art and Industry. The Sculptors of England were not represented at all; and it would be truly a difficult task for any person to show that the art of Painting, as it flourishes in England was shown at Paris in the fulness of its energy. And, in like manner, in the case of the Industrial Arts, very much that worthily represented the present condition of those Arts among us—their strength and their weakness, their advance towards a very noble perfection and their apparent incapacity to rise above a certain respectable mediocrity—was to be found in the Paris Exhibition. Still here also, without any doubt, the representative picture was a work finished only in part, while in part it was left scarcely sketched in the slightest outline. But this state of things had its own value in the eyes of those who were able to read it aright and to understand its significance. Without setting forth a declaration that, because England had not exhibited at Paris everything that might have been expected and desired from her, consequently she was unable to produce at home anything that would make good these deficiencies, the thoughtful and judicious observer of the English department of the Paris Exhibition would seek for the causes and influences that had made the exhibited collections of his country's productions to be what they actually were, and had prevented their being what he would well know that they no less certainly might have been. He would thus be led to investigate the comparative conditions, facilities, and difficulties of producing certain important works in his own country and in other countries; he would proceed to inquire into the motives that would influence great producers at home, either to enter upon the costly preparation of works to be exhibited, or to rest content with appearing at the great universal competition in a comparatively humble guise, or perhaps to decline altogether to exhibit and to compete for recognition and fame.

There can be no question that the machinery employed by England for a proper representation in Paris was inadequate and inoperative; the Commission charged with the important duties were, we do not say incapable, but singularly defective; the juries were ill-chosen, ill-qualified, and strangely neglectful, to say the least. We were badly represented, our interests were not upheld, our honour was not sustained; and the harvest we might have reaped was scant, because our labourers were few and apathetic, without heart for the work they had undertaken, and without a true sympathy with the great interests which were intrusted to them. Great Britain, therefore, did not come out with glory in the contest of all nations. The fault was mainly our own—in the construction of our own executive and administrative machinery.

Some of the British jurors seem to have been selected because they knew nothing of the matter on which they were to adjudicate, although upon other subjects their experience was large and their knowledge extensive; others whose names were on the list never entered an appearance; others arrived in Paris after decisions had been made and protests were useless; others were "brow-beaten" into concessions and awards of which they entirely disapproved: in a word, the British juries were totally inoperative. The natural result followed—few medals were awarded to British producers, and in the higher Arts the existence of England was almost ignored.

It is not surprising, therefore, that in Great Britain a general feeling as to the issue exists, and ever will exist, as regards the great competition of all nations in France. But, we repeat, the fault was mainly our own; we were ill-represented; there was no authority to which appeals could be made; during the greater part of the period of the Exhibition there was no British ambassador in Paris; the mighty interests of our country—its highest and its lowest—had no advocates, no defenders; no representatives but the officials of the Department of Science and Art. They were powerless; knew themselves to be so; appeared content to be so; and "shrugged their shoulders" whenever complaints were made and indignant reproaches found vent. Consequently the medals grudgingly bestowed on Great Britain were few, while some of the classes in which our supremacy was manifest were omitted altogether.

So much we are bound to say in a retrospect of the Universal Exhibition; whether our artists and manufacturers will derive consolation or sustain shame from these disastrous facts is a question we are not bound to answer.

Most devoutly indeed it is to be hoped that the Paris Exhibition has taught its great lesson effectually to those among us, to whom it is a subject of such grave and momentous interest to form a sound and true estimate of English Industrial Art. It is not shortcomings or mistaken views concerning that "technical education," which at the present moment is attracting so much attention, which alone demands from us thoughtful and earnest efforts to effect improvements on a great scale. The Exhibition plainly told us we still had shortcomings of this nature, and that in this respect our views were, not unfrequently, erroneous; but it told us also that we had made great progress, that we had already accomplished much, and that we had every encouragement to rely upon being speedily able to accomplish very much more. At the same time, the Exhibition admonished us to place our own productions side by side with those of other countries, and then fairly and fearlessly to consider every circumstance that would affect the whole of these productions, each of them estimated in connection with its own country, in the great race and struggle of universal competition. Wide and comprehensive views thus open out before us. The whole subject of national education in Art, and of national practice and appreciation of Industrial Art, is thus brought under consideration. And more than this, the same reflections lead us to take a thoughtful and earnest and impartial survey of *every condition of production* that may affect our own national industries, either to their advantage or to their prejudice, as they measure strength with the similar national industries of other lands.

To review the Exhibition, if not altogether a task of entire satisfaction, is, at least, a source of profitable pleasure; the hundreds of thousands of all nations by whom it was visited cannot have failed to derive thence a powerful stimulus by which to judge rightly and wisely of Art in its many ramifications.

The ARTIST, the MANUFACTURER, and the ARTISAN learned the valuable lessons that are derived from COMPARISON in actual and practical schools; they saw, and no doubt studied, the perfections and defects they are required to imitate and to avoid. Of the former especially there were innumerable examples, each of which might have been accepted as an instructor. Already there is evidence that such teachings were not in vain; and, with time, out of this Exhibition will issue immense results for the advancement of Art and the spread of its salutary influence.

The French exhibitors certainly came as victors out of this trial for supremacy, excelling, with few exceptions, all competitors of all nations in the several departments of Industrial Art. But France was indebted for this triumph far more to its artisans than to its manufacturers and capitalists. The result of a long-continued system of educational training was apparent upon every "stall" for the display of productions in every class, influencing the commonest not less than the costliest produce of the Atelier and the Workshop. And it is not among the least beneficial of the consequences of this Exhibition that the British public—and no doubt the public of all other countries—is not only admitting the policy of educating the workman, but adopting decisive steps for that wisest of all wise purposes. England will, in many ways, profit by her wisdom in instituting INTERNATIONAL Exhibitions.

In the following ILLUSTRATED CATALOGUE of choice examples, selected from every department of the Paris Exhibition, and from the works there exhibited by every country, we have endeavoured to form a permanent pictorial gallery—a commemorative Museum, indeed—that may be accepted by all who took a part in that Exhibition and who were interested in its success, as a faithful exponent of what it was while yet in existence; and as a true and trustworthy guide to what it could teach, after it had ceased to exist, and when its multifarious component elements had been again dispersed throughout the world. Fortunately this dispersion has not implied in every instance the return of the exhibited works to their original homes, and to their producers, and to the countries in which were placed the scenes of their production. On the contrary, the prevailing tendency of the exhibited works has been to seek for themselves new homes, and to establish themselves far away from the homes of their producers. Thus they carry out the interchange of ideas and experiences; and thus the works that originally were exhibited at once develop and perpetuate the grand influences for good of Great Universal Exhibitions. All this changing of the homes of the exhibited works, and all this interchanging of instruction and suggestion that accompanies every excellent production, go where it may, and is inseparable from its presence, serves but to increase the interest and the value of such a faithfully illustrated Catalogue as our own. Each engraved example becomes equally attractive to the new possessor of the original work, and to the producer who called it into existence. Our engravings show to each country what its best works were like, when they stood at Paris in the Exhibition; and they record what class and what style of works each country has sent away to represent itself, and to establish or to maintain its reputation, in other countries. It has been our anxious care to produce a work that would fulfil faithfully all that could be desired, in order to satisfy requirements such as these. And we feel no hesitation in committing into the hands of the Public of every country this our ILLUSTRATED CATALOGUE OF THE PARIS UNIVERSAL EXHIBITION OF 1867, with its brief descriptive notices, and its elaborate essays on various subjects of supreme general interest—sustained by the consciousness that as the Exhibition provided for us a splendid field for study and research and selection, so we have contributed to the Exhibition a MEMORIAL which may claim to be accepted as a true reflection of itself.

14 0068





We commence an Illustrated Catalogue by engraving some works of Froment Meurice,

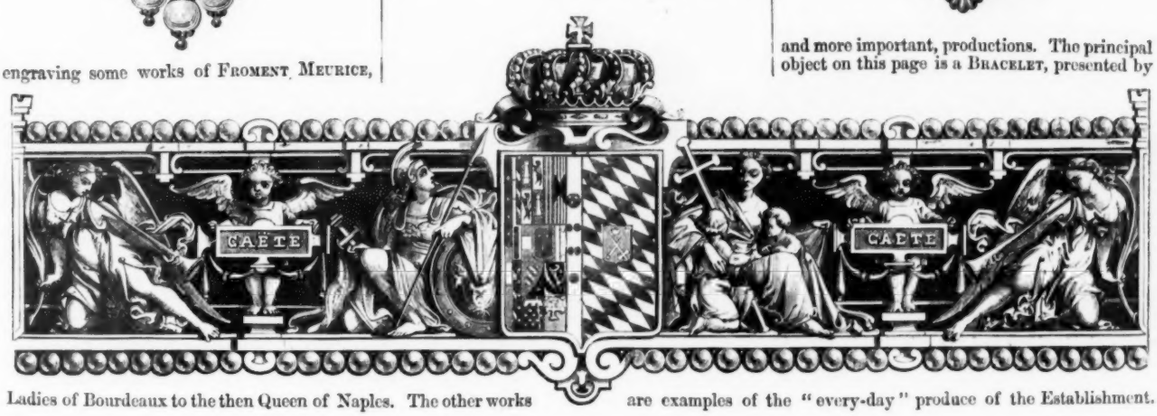


the son of that jeweller and goldsmith who was styled, and not unduly, the "Cellini of France." The firm has lost none of its high renown. Its contributions are examples of



pure Art combined with manipulative skill. Hereafter we shall supply copies of its other, and more important, productions. The principal object on this page is a Bracelet, presented by





Ladies of Bourdeaux to the then Queen of Naples. The other works are examples of the "every-day" produce of the Establishment.

GENERAL INTRODUCTION.

Rivalry, without hostility, is a definition at once concise and significant of the principle of all International Exhibitions. Here, by these same three words, is set forth the true motive for human action; and in the sentiment which they convey may be discerned the existence of a power, capable of exercising the most beneficial influence upon human life.

That aspiring element in the mind of man which instinctively urges him—

Αἰέν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων,

"Ever to press on
To name and fame, and highest excellence,"—

implies the existence and the operation of rivalry as a condition of his being. Every man, in his own strife and struggle to attain superiority, constitutes himself the rival of his fellows; and all men are conscious that in every other man they may see a competitor in the common conflict, in which they all alike are engaged. But this universal rivalry possesses a twofold nature. As it may become essentially hostile, so also it may continue to be absolutely without hostility. The aim and the purpose, indeed, remain ever the same. There always exists the very same strong impulse of spontaneous growth, prompting and pressing men on towards self-exaltation. In the one case, however, the desired achievement is sought, perhaps altogether, certainly in no inconsiderable degree, through the oppression and degradation of all rivals; and thus a more eminent superiority elevates the successful competitor, by

The "OUTRAM SHIELD," engraved on this page, is one of the many rare examples of Art-work contributed by the renowned firm of HUNT AND ROSKELL, designed and sculptured by Mr. H. H. ARMSTEAD, one of the many accomplished artists of the establishment. It was presented to General SIR JAMES OUTRAM, Bart., in acknowledgment of his high "deservings" as a



soldier, in testimony of the affectionate regard of his brother officers, and "in appreciation of the sterling qualities that have ever marked his brilliant career." The frame of the shield is of steel, richly damaskened with gold. The medallion portraits are those of the hero's brothers-in-arms. The circle, in low relief, describes incidents of his career in India. The centre group, in high relief, represents the brave Havelock, after the relief of Lucknow, restoring to Outram the command of the British forces.

means of what he may have made his own at the cost and through the loss of others; while, in the other case, the aspirant to excellence seeks to stand higher through rising higher. He delights to see others rising with him, in their successes discerning only fresh motives and more urgent stimulants for renewed vigour in his own exertions; and, without relaxing for a single moment his efforts to surpass those around him, this man cordially encourages and even aids his rivals, should they chance to be able to attain to a position beside himself, or even to rise above himself.

The fine rivalry which not only permits, but constrains rivals to regard and to deal with one another as friends, rarely can fail to lead men on to excel (or, at any rate, to seek to excel) in those things that in themselves are excellent. The lofty spirit of such rivalry can be thoroughly congenial only with what is akin to its own nature—it necessarily rejects and refuses to have sympathy with objects and pursuits that are base though perhaps specious, that may possibly appear attractive or even dazzling, and yet in reality are unworthy and ignominious. And again, a truly peaceful rivalry such as this, which naturally inclines and as naturally attracts all within its influence to whatever is worthy and of intrinsic excellence, also teaches men in the very act of exalting themselves both to advance the general interests of mankind at large, and to promote the personal exaltation of particular individuals. The beneficial influences thus brought into operation, ever acting reciprocally, continually receive fresh strength as they prove to be regularly productive of greater and more important mutual advantages. The grand result is a system of combined action growing out of individual effort—a system based on the

We engrave on this page two of the works of M. JOSEPH CHERET,



to whom many of the principal Manufacturers of Paris are indebted for some of the best of their designs. Evidence of his high intellectual power, his knowledge of Art, and his study of the works of great masters in ornament, will be frequently found in these pages—although they will not always bear his name. Those we engrave are BAS-RELIEFS, in TERRA-COTTA: they suffice to exhibit the genius of the artist.



broadest and most comprehensive good-will, in strict alliance with the noblest ambition which aims at a perpetual advance, to be accomplished by the concurrent onward movement of the entire community of mankind. A system such as this, in which aid and encouragement are both sought from all and given to all, cherishes the emulous spirit in its happiest mood, and stimulates to the utmost its inherent energy. When all are advancing, each one that would not fall into the rear must rather redouble than relax his efforts, to ensure his keeping well up with the front; and their efforts must be made again and again, always with more determined resolution, by those who, not content with the general front, aspire to a pre-eminence decidedly in advance of it.

By this friendly rivalry, acting under conditions through which it is empowered to accomplish its proper work, PEACE achieves its happy triumphs. For, truly, Peace has triumphs signally its own; in nothing inferior to the very proudest that may be won by WAR.

Like thunder-storms, wars may be necessary convulsions; and certainly it is possible that, in their issue, the fierce and deadly contests of hostile rivalry may ultimately prove to have been beneficial. The rough interruption of all friendly enterprise for awhile may have paralysed the arts of peace; and yet, when the storm shall have cleared away, in resuming their peaceful occupations men may find that they are working in a purer atmosphere, with a more open view also, and with fresh vigour and animation.

A great European war last year threatened to obstruct, if not actually to overthrow, the grandest of the triumphs of peace.

Messrs. Sy and Wagner (Goldsmiths to the King and Court of Prussia) exhibit a variety of Works in Gold and Silver, unsurpassed by those of any Art-manufacturer of the world. They are, in the highest sense, *original;* generally from admirable designs by the great artists



of Germany. For the present, our selections are limited to two: the first is a Centre-piece (for flowers) of great beauty, designed by the architect Kolcher. The Vase was presented by the Prussian Government to Sir Francis Sandford, Knight, secretary to the Exhibition of 1862. It is a work of the highest Art, of



exquisite beauty, and perfect in modelling and finish.

But the peaceful enterprise, after a brief period of anxious suspense, has held on the steady course of its prosperous advance, so that now in perfect confidence we rely upon a glorious consummation. The scene, indeed, is a "Field of Mars;" still the rivalry is without hostility, the contest is conducted in all amicable kindliness, the chiefs in high authority are Art and Science and Manufacture, and the presiding genius is Peace.

Rivalry, whether warlike or peaceful, requires that the rivals should meet and make trial of their relative strength. Accordingly, whatever practical influences for good a friendly competition may be able to exercise upon the communities and nations of mankind, in a very great degree must be dependent upon these two conditions—Exhibition and Comparison. Men must bring together the typical examples of what they are severally competent to accomplish, and they must show to one another their various works, with all their highest perfections, and all their unavoidable shortcomings; so that thus, through the broadest and the most comprehensive and searching comparison between the visible exponents of their existing capacities placed side by side, the workers of All Nations may learn both to form a correct estimate of their own deficiencies, and duly to appreciate each other's achievements. At the same time, and by the same means, every competitor in the noble rivalry of excellence may contribute to the inestimably precious lessons for the universal advancement, which are certain to be conveyed in the concentrated teaching of an universal assemblage and exposition of works of Art and Industry.

There is no work, of any class or order, in the Exhibition more perfect than this—one of the contributions of Messrs. JACKSON AND GRAHAM,



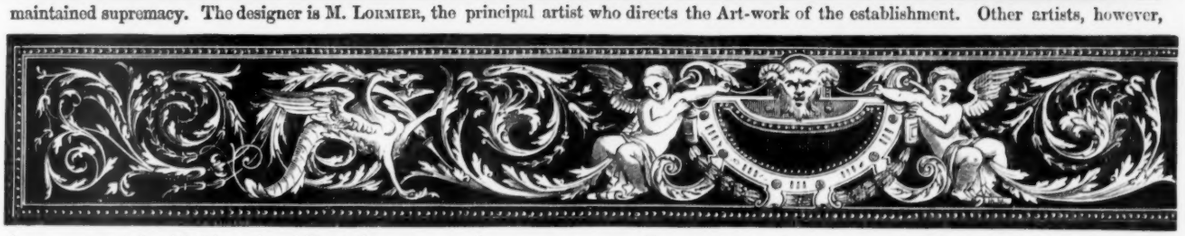
of London—a CABINET of ebony, inlaid with ivory, relieved with lapis-lazuli and red jasper, in the Italian Renaissance style of the sixteenth



century. It is beyond doubt a *chef-d'œuvre* that would do honour to any period, and has no rival even where such productions have hitherto



maintained supremacy. The designer is M. LORMIER, the principal artist who directs the Art-work of the establishment. Other artists, however,



have co-operated with him; the skill of the carvers and engravers are equally prominent. We supply enlargements of some of its parts.

The GREAT EXHIBITION now open in Paris is an enterprise happily in harmony with the leading and characteristic features of the Reign of the THIRD NAPOLEON. Profoundly conscious that the honour and the well-being of France are identified with his name, THE EMPEROR has systematically laboured to advance the interests and to promote the happiness of the great people under his rule. While maturing various sagacious projects for developing the vast natural resources of the Empire, and giving an impulse before unknown to the National Industries, the Emperor has never neglected to gratify the becoming pride of his people by improving and adorning the Capital and the other cities of France. If not actually changed, after the letter of the boast of the Roman emperor, from brick to marble, under the auspicious administration of Napoleon III., Paris has grown up to be the most beautiful city of the modern World. And this Imperial Paris is the first and foremost of a series of cities, that bear testimony to the improving energy of the same master-mind.

Not only throughout the French Empire, however wide that range may be, is Paris this year to send forth some welcome memorial of her Universal Exhibition. All Nations have been invited to take part in the great gathering; contributions have been sought from every studio, and atelier, and workshop of the world; and Paris, in return, will take care that the benefits wrought by her Exhibition, like that Exhi-

The time-honoured ROYAL PORCELAIN WORKS OF DRESDEN (MEISSEN) contributes largely and liberally to the Universal Exhibition:



notwithstanding that the Arts of War displaced for awhile the Arts of Peace in the Kingdom of Saxony. The principal object on this page is a most



beautiful CANDELABRUM, designed by Herr WIEDEMANN. It is charmingly effective as a whole, being of considerable size—in height 6 feet 6 inches. The minor details have all been carefully studied, and are introduced with considerable skill. The figures are exquisitely modelled; they form the more prominent portions of



a composition that will be surpassed by no contribution to the Universal Exhibition. We introduce also two engravings of VASES, elaborately and very beautifully painted.

bition itself, shall be for "All Nations," and for all classes in every Nation.

Visitors who may enjoy the most advantageous facilities for studying a Great Exhibition, very rarely are able to provide for themselves completely satisfactory records of all that may have fallen under their notice and attracted their admiring attention and regard; while with the great majority, who find that serious difficulties attend their efforts to examine even the most prominent objects in the multifarious collections which are spread out around them, the task of making any critical record whatever for future use must be altogether hopeless. And again, visitors, however numerous, must represent only a comparatively insignificant minority of the persons, all of them deeply interested in a Great Exhibition, who have a right to expect a participation in whatever benefits it may have to bestow: certainly for every individual who may actually visit this year's Exhibition at Paris, at least fifty persons hope to learn something, and to gain something, from that Exhibition without having seen it. In the instance of visitors, much perhaps might be done for their advantage, and, at the same time, for the advantage of Great Exhibitions, by associating with every department a well-organised system for showing and explaining them; but no possible expedient could render a Great Exhibition thoroughly and universally self-teaching, self-criticising, and self-chronicling. It is most true, indeed, that a Great Exhibition possesses in a wonderful degree an inherent faculty for teaching its own lessons and for criticising itself. Instruction thus conveyed, however, requires on the part of students corresponding qualifications for receiving and applying

The productions of ELKINGTON & Co., whether in silver or in electro-plate, are so widely known and so



universally appreciated as to render comment unnecessary. The engrav-



ings on this page exhibit some of their works; others will follow in due course, for they are liberal contributors to the Exhibition. The VASE—in silver *repoussé*—a production of the highest order, is the work of MOREL LADEUIL. The enamelled



VASE in the first column, and the DOOR-FURNITURE (a new idea admirably carried out), are from the



designs of M. WILLMS,



the Artist-in-chief of



their Establishment.

it; and here therefore, again, under another aspect, is apparent the impossibility of a Great Exhibition fulfilling, unaided, its own proper functions.

An alliance with Literature at once removes these difficulties, and secures for a Great Exhibition all it can require of description, criticism, and chronicle.

To the Universal Exhibition in Paris of the present year, 1867, public attention will be particularly directed for some months to come in the pages of the *Art-Journal*. Following up what we have already accomplished in recent years, we enter upon our present task (and in this respect we resemble the Directors of the Paris Exhibition) strengthened and guided by a matured experience. It is but reasonable to expect, and but just to require, that the forthcoming Universal Exhibition should greatly surpass its predecessors in every quality and condition of excellence; and to declare that there certainly will be no disappointment, we feel to be a safe prediction. Without presuming to extend such prediction to our own work, we do not hesitate to affirm that every possible effort shall be found to have been exerted, in order to realise to the utmost all that may rightly be both expected and required from us.

Now, as on former occasions, the *Art-Journal* has sought from Engraving the aid which that beautiful and versatile art is ever ready to render with an effectiveness peculiar to itself. The most graphic of written descriptions, coupled with the most judicious and felicitous criticism, when deprived of engraved representations, fail to bring the contents of a Great Exhibition vividly before readers who have not seen the objects on which the writers expa-

Mr. Harry Emanuel, of London, supplies us with



materials for this page. From his many beautiful



contributions we select six —Lockets or Pendants,



enamelled (the figures in all cases are so), and richly set with diamonds and pearls, and other precious stones; they are of exqui-



site workmanship, and have much originality of design. The Tazze, of



repoussé silver, which occupy the centre of the page, are from the designs of the eminent artist, Pairpoint. The idea is to represent



Night and Morning. It is difficult to convey, by engraving, a



sufficiently correct idea of jewels such as these: the artist can give



little more than the forms, copying but faintly the beautiful originals.

tiate; and, on the other hand, a familiarity with the original works invariably enhances, rather than detracts from, the value and interest of faithful representations, expressed with true artistic feeling.

It is a coincidence no less fortunate than remarkable, that Photography should have created a new era in the history of engraving, exactly at the time in which the rapidly increasing importance of International Exhibitions has caused such extraordinary demands to be made upon the resources of that art. Engraved representations are now known to be exact reproductions of infallible sun-pictures; and they are estimated, accepted, and trusted accordingly. Accuracy of outline, fidelity and completeness of details, and expressive rendering of texture, depending no longer on the skill and conscientiousness of draughtsmen, have become certain elements of all engraved representations that venture to claim public approval; and, while the engravings that accompany and illustrate written descriptive and critical notices thus have risen so highly in their value, they also are produced with greater ease and rapidity. These fresh qualities in engravings have led exhibitors of the most important productions to regard with altered feelings illustrated records of Great Exhibitions; they now have confidence in them, and therefore they readily and cordially co-operate with their authors. The same considerations are equally influential with all lovers of Art-manufactures.

To all the Arts, Photography has been a boon of incalculable magnitude; but none has it aided more than that of Manufacture.

This general predisposition to accept with confidence a work which, with the assistance of engraved photographs, professes to

MESSRS. W. T. COPELAND AND SONS uphold the renown of British porcelain. The selections we have made from their contributions are limited to three, leading pieces in the DESSERT SERVICE manufactured for his Royal Highness the Prince of Wales. The CENTRE-PIECE contains figures representing the four quarters of the Globe—reductions of those that form the monument to the Good Prince Albert, in the gardens of the Horticultural Society, the admirable work of JOSEPH DURHAM, A.R.A. The COMPOTIER and CREAM-BOWL are from models by G. HALSE and F. M. MILLER—sculptors of recognised ability.





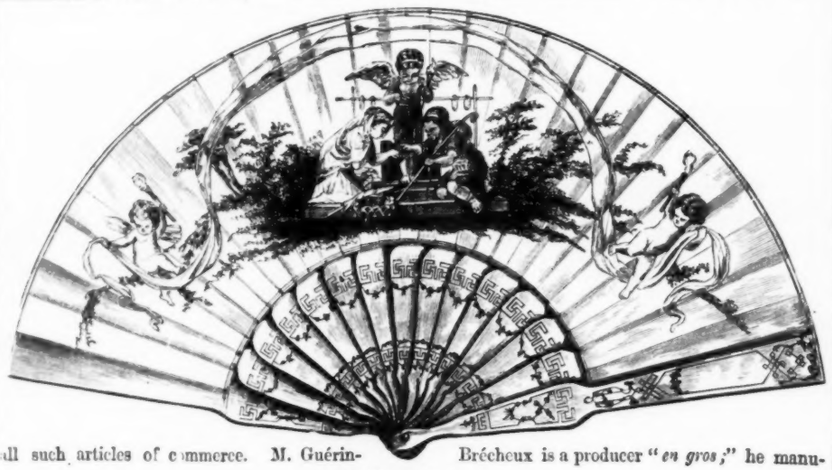


record the results of a Great Exhibition; and to illustrate, develop, and apply its teachings, of necessity imposes upon the producers of any such work corresponding obligations. If we have good reason for believing that the ART-JOURNAL ILLUSTRATED CATALOGUE OF THE UNIVERSAL EXHIBITION OF 1867 enjoys a distinguished reputation, awarded to it in anticipation of its public appearance, we certainly do feel most deeply that it rests with us to prove ourselves to be not unworthy of the trust. We are content, however, happily content, to appeal to our own pages, as they succeed to each other in groups month by month. We have illustrated the whole magnificent assemblage by means of representative examples. From every department and class, and from every distinct subdivision of each department and class, we have chosen the best, the finest, and the most characteristic works; and we have engraved them, with jealous fidelity, from photographs prepared, and placed in our hands for that express purpose, by the producers of those works. In our selections, with eminent intrinsic merit we have uniformly sought to associate those qualities in a work, which are rich either in direct teaching or in diversified suggestiveness. Upon the same principle, and with the same objects in view, in all our descriptive and critical essays we shall be found to have sought to work with the Universal Exhibition itself—to have sought, that is, to make the exhibited objects well known and thoroughly understood,—to carry out a

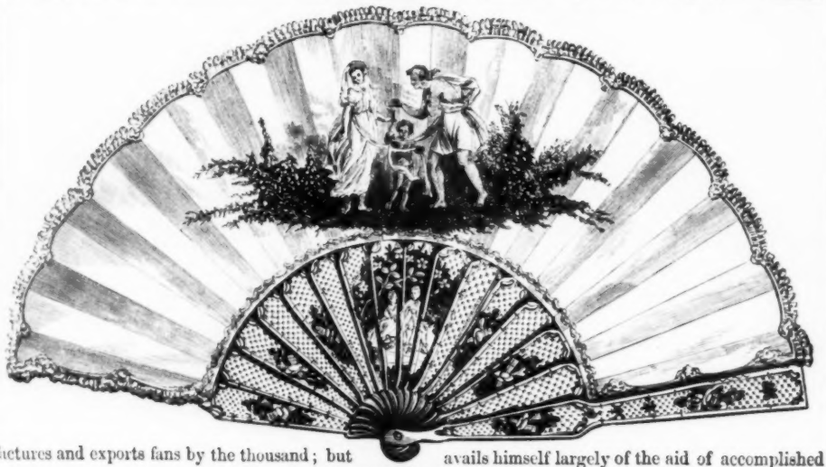
M. Guerin-Brecheux has rank



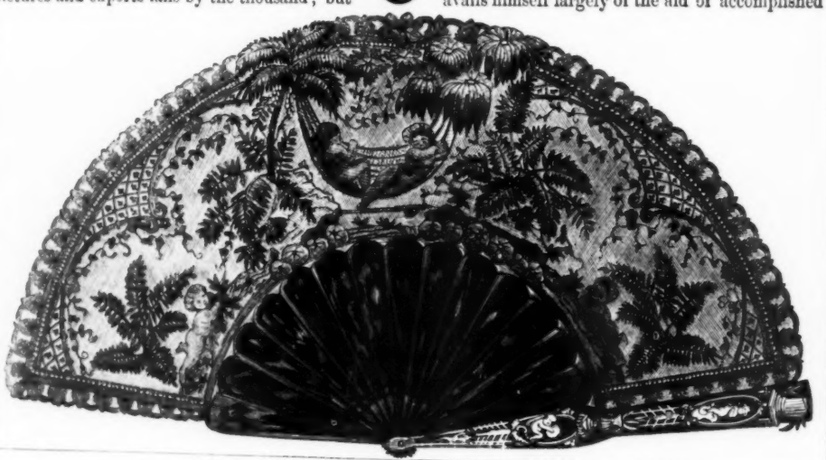
among the most celebrated of the manufacturers of Fans in Paris; and Paris continues to monopolise "the trade" in the most graceful of



all such articles of commerce. M. Guérin-



Brécheux is a producer "*en gros*;" he manufactures and exports fans by the thousand; but



avails himself largely of the aid of accomplished artists, and many of his productions



are beautiful examples of pure Art.

searching and exhaustive system of critical analysis and comparison,—and to convey, in plain yet emphatic language, such practical and suggestive information as will enable producers and students mutually to acquire and to communicate fresh stores of knowledge. For the requirements of general readers, also, we endeavour to provide by avoiding all superfluous technicalities, and by leading them to perceive how closely connected are the interests of the producers of Art-manufactures and of all classes of persons who may become the possessors of them.

This new volume of the *Art-Journal*, in addition to whatever claims for favourable regard it may eventually possess in itself, will acquire no inconsiderable accession to its value through association with the two other volumes, severally devoted to the Great International Exhibitions held in London in the years 1851 and 1862, that have preceded it. Each of these three illustrated volumes, complete in itself as far as its range would allow, will appear to be a faithful exponent of the Exhibition of which it treats: in the three grouped together, therefore, and brought into contact for the purpose of comparison, may be seen the landmarks that indicate the progressive development of the higher and more artistic manufactures, since that auspicious assemblage of the leading manufacturers of the different nations of the world, when for the first time they met and brought together their choicest works to form a vast united collection under a single roof.

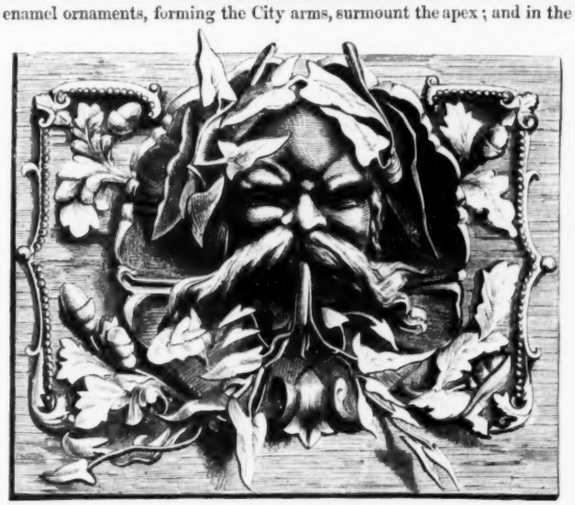
Here, before proceeding any further with the consideration of matters that refer, more or less directly, to the Universal Exhibition of Paris in this present year, 1867, it may be well for us to cast a retrospective glance over the entire series of remarkable

From the many and varied contributions of Mr. J. W. BENSON—Goldsmith and Jeweller, of London—we select, for engraving, the CASKET in which was presented to Prince Alfred (Duke of Edinburgh) the freedom of the City of London. It is carved in oak by Mr. W. G. ROGERS. Minute tracery of carved work and fine gold in high relief



cover all parts of the box. Gold and enamel ornaments, forming the City arms, surmount the apex; and in the centre the Prince's arms are blazoned







in colours on an enamelled panel. It is a beautiful work of manufactured Art. The engravings underneath the Casket are enlargements of some of its parts.

industrial gatherings, from their first struggle into recognised existence to their present mature condition of world-wide importance and of corresponding dignity and influence.

It will not be possible for us to give more than a sketch, slight and concise, of what may be termed the *matériel* for forming a history of Great Exhibitions; a sketch, however, will be amply sufficient in an introductory essay, in which it appears not so much in the capacity of an outline of an historical narrative, as an exponent of the gradual recognition of the MERCANTILE VALUE OF THE FINE ARTS (a phrase originated in the *Art-Journal*, and a subject first freely discussed in its pages), and of the final establishment of an indissoluble alliance between Art and Manufacture.

"Great Exhibitions," or, as they are entitled by the French themselves, "EXPOSITIONS," originated in France. In connection also with the grand event of this present year at Paris, it cannot fail to be regarded as a circumstance of peculiar interest, that the scene of the *very first Industrial Exposition* was the identical spot upon which the new edifice, now prepared to receive visitors from every quarter of the world, has been erected. That first Industrial Congress, the forerunner of such a glorious succession of peaceful successes, strange to say, followed closely upon a gorgeous and triumphant display, again upon this same Champ de Mars, of the trophies of war. The recent sounds of hostile strife, happily, were so far distant from the French capital, that

M. Rudolphi contributes to our Catalogue four examples of the ordinary productions of the establishment, Toilet-bottles, a Paper Knife, and a "Bonbonniere," executed in oxydised silver—a class of Art-produce in which he remains unrivalled. The principal work on this page is, however, one of the highest excellence, very beautiful in design, elaborately wrought in panels, and exquisitely ornamented with rare jewels—a *chef-d'œuvre* of the artist, whose fame has gone "all over the World."











their faint echoes have not seriously affected the present triumph of Peace.

The wise and beneficent project formed in the year 1797 by the Marquis d'Aveze, then appointed Commissioner of the great manufactories of Sèvres, of Savonnerie, and of the Gobelins, led directly to the adoption of his idea by the French Government, and to the prompt organisation of an Industrial Exposition at Paris under official authority. The Marquis himself, probably rather hoping than expecting from his admirable experiment permanent results of continually increasing magnitude, was content, in the first instance, to render immediate aid to the suffering and powerless producers of various objects of utility and luxury by whom he was surrounded; and, accordingly, his exertions were directed to effecting the sale of the productions of these unfortunate persons under novel and signally advantageous conditions. The bazaar of the Marquis—for a bazaar it was, in its direct purpose—proved successful beyond his most sanguine expectations; and out of this very success arose the obvious suggestion, that in the project itself was embodied a principle applicable on a greatly extended scale, and possessing the faculty of being made productive of infinitely more important results. The government did not hesitate on this memorable occasion, nor did they permit the encouraging influences of the Marquis d'Aveze's success to subside before they followed up his enterprise with their own.

These examples of GLASS are exhibited by Mr. J. DOBSON, of St. James's Street, London, whose productions are of the very highest merit; unsur-



passed, and, perhaps, unapproached, by any manufacturer of the world, considered with reference to delicate and elaborate engraving combined



with purity of metal. Some of these forms are "grotesque," others exhibit exceeding grace of design: they are works of an accomplished artist.

Only six weeks after the national military fêtes, held on the Champ de Mars to celebrate the early victories of the First Napoleon in Italy, the most beautiful and useful productions of the industrial arts of France were assembled in great numbers and as great variety in a building surrounded by sixty porticoes, which had been constructed on the same spot for the express purpose of receiving and exhibiting them.

It was in this original exposition of the year 1798 that the essential distinction between what is an "Exposition" or "Great Exhibition," and what is properly only a bazaar, was clearly defined. The bazaar is for sale alone, the "exposition" is for instruction also. Even in his bazaar the Marquis d'Aveze discerned the germ of the grand principle of *comparison, instituted for the sake of leading on to greater excellence.* The Exposition of 1798 led to the establishment of this principle. Competition was then taught to aim beyond the securing a present preference in selling; the act of exhibiting was identified with a search for fresh information, coupled with a readiness, and indeed with a desire, to impart it; and then, for the first time, was adopted the system of investigating and deciding on the comparative merits of the various works exhibited, by juries composed of persons distinguished for their knowledge, experience, and soundness of judgment. On this occasion several prizes were awarded; and thus, by an emphatic tribute of honour bestowed upon superior excellence, all producers who might propose thereafter to become exhibitors, were stimulated to enter upon a course of friendly rivalry.

The second National Exposition did not take place in France till

The eminent firm of manufacturers of works in mirable productions; they are from the models of renowned artists, and are in great variety—







and *parterres;* they are, also as gas-lamps for





Durenne, of Paris, iron, contribute many ad- those that are mere utilities, and those that are designed to be the ornaments of mansions in many cases, adapted staircases and halls.



1801, notwithstanding the earnest desire and openly expressed resolution of the government to seek yearly a repetition of the triumphant success of 1798. Peaceful enterprise at that time was compelled, for awhile, to yield to the stern control of political convulsion; and yet the interval between the first Exposition and its successor was probably not sufficiently long to have been productive of any real injury. There was no fear lest the project should die out in the exultation of its first success—there was a strong vitality in it, because there was in it so much of such comprehensive good. At that same period, also, a new prime mover, of a power before unknown, was preparing to rescue French industrial Expositions from a condition of abeyance, and to urge them forward with a determined impulse. Napoleon I., then First Consul, understood at once the value to France of the peace competition of 1798, and he took upon himself to form and to mature the necessary plans for maintaining a succession of similar Expositions. A will less resolute might have been diverted from its purpose by encountering resistance from so unexpected a quarter as the manufacturers themselves; and, when opposed by the very men on whose special behalf the entire scheme had been devised, a hand less nervous might have declined the thankless office of struggling to confer unwelcome benefits. It is evident that the French manufacturers of eminence at that period entertained grave suspicions of the newly devised "Expositions" of their government. In their estimation, by exhibiting it was equally certain that they *might* lose very much, and that they

The long-renowned firm of GILLOWS, of London, contributes several admirable examples of FURNITURE. That we engrave



on this page is a very beautiful CABINET (the side piece being an enlargement of the side panel). The style is Italian. It is composed of various woods, the principal carved ornaments being of boxwood;



the figures—Painting and Architecture—which occupy the "door-panels" are inlaid. The work is highly creditable to all the parties engaged in its production—designer, manufacturer, and artisans.

could gain very little. Comparison, they believed, in their case could lead only to their helping inferiors to become their equals. They were not disposed to admit any deficiencies, certainly not any grave deficiencies, in their own productions; wherefore, then, meet in a competition equals of whom they were jealous, and inferiors whom they regarded with indifference, if not with contempt? On such men the medals, at the best, could confer but a questionable honour; and a thousand contingencies might bring about an unfavourable award of the juries, which would be unquestionably vexatious, and in all probability positively injurious. The First Consul was the right man to encounter and, at any rate in some degree, to overcome opponents of this description. Accompanied by some of the most scientific men in France, he visited personally the most important factories and ateliers of the principal cities and towns, for the purpose of explaining the true character and the real effects of the Exposition proposed to be held, the second of the series, at Paris. Other difficulties of different kinds had also to be dealt with, that were scarcely less intractable than manufacturers who had to be convinced, in opposition to their own confirmed belief, of the advantages that would accrue to themselves from supporting such an undertaking. When the Exposition of 1801 took place, in a temporary building purposely constructed within the Quadrangle of the Louvre, about two hundred exhibitors appeared as competitors for the prizes; these prizes were ten gold medals, twenty silver, and thirty of bronze; and it ought to be recorded that, on that occasion, the award of one of these thirty bronze medals marked the estimate that was formed of the machine, since so famous, of the able and

MM. Odiot and Co., famous goldsmiths and silversmiths of Paris, are extensive contributors to the Universal Exhibition, not only of works especially designed for the occasion, but of such as they have produced for the several Courts of Europe, nearly all of which boast the possession of some examples of their manufacture. The two objects we engrave



are of silver; they form part of a "Service" made for M. Le Duc de Galiera. The Centre-piece and Jardinière have the arms of the

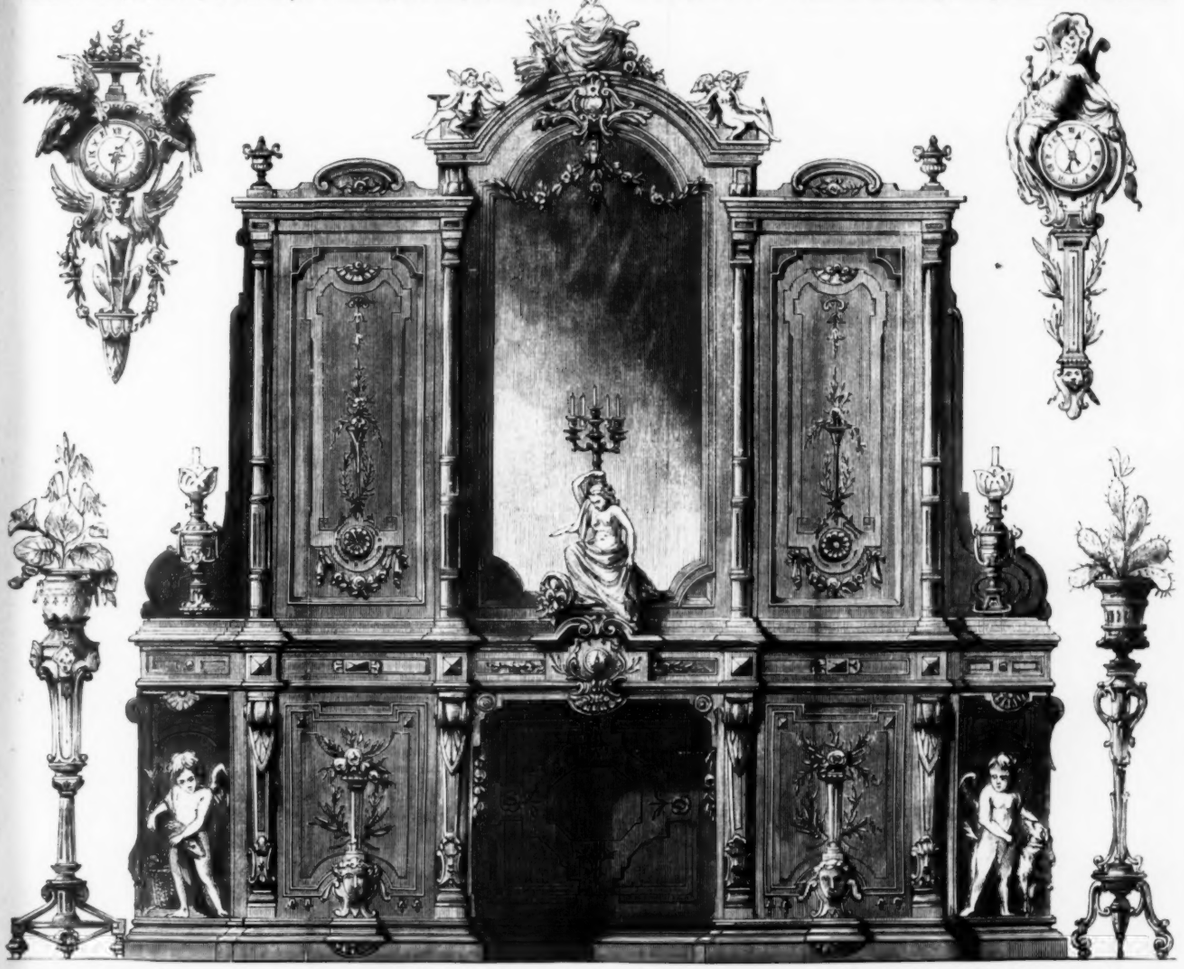


Duke. The figures are the work of M. Gilbert, an artist of the very highest repute. These works are achievements of the loftiest order of Art.

ingenious Jacquard. The First Consul proved to be more sagacious and far-seeing than the manufacturers; and they discovered, and in due time they appreciated, the superiority of his sagacity and penetration. This was shown by the increase of the number of exhibitors from two hundred to six hundred in the third Exposition which was held, after the interval of only a single year, on the same spot, in 1802.

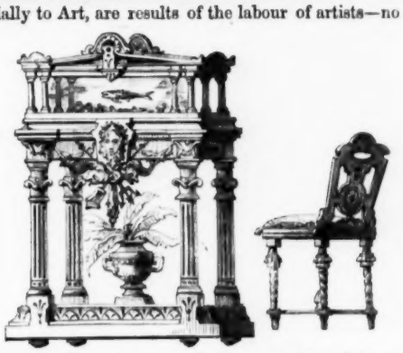
The increasing success of the Expositions of 1801 and 1802 at Paris confirmed the soundness of their projectors' views, and encouraged them to persevere in their plans with redoubled zeal; and, at the same time, the utility and the popularity of these remarkable displays became thoroughly established. More decided steps were at once taken to develop what had grown into a great national institution, and to impart to it a still more secure stability. A society for the encouragement of the industrial arts and the manufactures of France was formed, as a legitimate agency, derived from the periodical Parisian Expositions, which might simultaneously extend and increase their beneficial action, and work out to the utmost the benefits actually produced by them. No efforts were spared to induce every class of manufacturers to share in the same sentiment of friendly sympathy with the labours of the Encouragement Society, and to take an active part in co-operating with their proceedings. The support of the producers of the less showy, but by no means the less important, manufactures was happily secured; and it is a peculiarly satisfactory incident connected with the early French Expositions, that prizes were awarded by the juries for improvements in the preparation of wool and cotton, and for excellence in textile fabrics.

MM. Wirth, Brothers, of Brienz (Switzerland), of Paris, and also of London, have a wide renown in Europe as producers of works in



Carved Wood; they can scarcely be styled manufacturers; their productions, belonging essentially to Art, are results of the labour of artists—no two of them being thoroughly alike. Their enormous establishment yields these beautiful works in great variety, simple and elaborate, from the pin-case to the gigantic cabinet. In all cases the forms are pure and good, and the execution free yet finished. This page supplies examples of a few of them; they will suffice to sustain high praise, and to justify the awards of Honours they have received in all recent Exhibitions. The Swiss peasants have been long famous for comparatively rude carvings of wood. MM. Wirth have so laboured to educate and direct their natural skill as to convert that which was but casual employment into a productive labour.





Too rapid a succession was soon found to be far from desirable; indeed, it would be easy to discover that upon a somewhat prolonged interval between two Expositions would mainly depend the full realisation of the benefits of the system. Time would be required for maturing the lessons that the Exposition last past had taught: and, in like manner, time would be equally necessary for the practical application of those lessons in the preparation for the Exposition next to follow, while yet it was still in prospect. Manufacturers, again, could neither be expected nor desired to regard these displays as the first object of their sustained interest; they might be truly glad to devote to them thought, and labour, and cost; but it must be impossible for them to do all this continually. And, in the estimation of the community at large, the Expositions would inevitably sink into mere commercial speculations on a grand scale, should they assume an aspect bearing a suspicious resemblance to an existence *en permanence*. Four years had passed, accordingly, when, in 1806, the fourth Great Exhibition of the productions of French industry and skill was opened to visitors in a building erected, like its temporary predecessors, for the purpose, in front of the Hôpital des Invalides, and in the neighbourhood of the Champ de Mars. Instead of 600, on this occasion the competing exhibitors were 1,400 in number; the importance of the prizes was augmented in due proportion, and it was found to be necessary to keep the doors of the Exhibition building open for twenty-four days. The objects that were exhibited were more diversified and more generally meritorious, as well as more numerous; amongst them, for the first time, were seen silks, lace, blonde, various cloths, printed

M. G. Servant, of Paris, ranks among its most eminent producers of Works in Bronze; he has skilfully availed himself of the aid of Art in all his issues. Some are entirely original, others are judicious adaptations from the antique, and others are results of suggestions derived from the classic periods of Art-manufacture in France. Those that grace this page are a Boudoir Mirror, a Vase, and a Clock with Candelabra.







cottons, and mixed goods; and, in addition to other inventions and improvements duly honoured, prizes were awarded for the production of steel by a novel process, and for the manufacture of iron through the instrumentality of coke instead of charcoal. These were significant indications of the hold the exposition system had taken upon the manufacturing genius of the Nation.

The years that followed, memorable in the annals of France, witnessed the culmination and also the decline and fall of the First Empire, without another great industrial peace triumph at Paris—there had been no time to spare during that stirring period, when the energies of the nation had been absorbed by other thoughts and aspirations. In 1819 the dormant system revived in renewed vigour, and the fifth of the French Great Expositions was opened on the fête of St. Louis. The sixth in the order of these gatherings followed in 1823. In 1827 the seventh Exposition was held in a spacious building, erected for it in the Place de la Concorde; and the same edifice, in the years 1834, 1839, and 1844, received the eighth, ninth, and tenth, as they followed in succession. All were successful, all were productive of great good, and all exemplified and bore witness to the great good that had been accomplished. Each of these Expositions had its own distinguishing characteristics. In each, as they were developed, the grand discoveries of modern science, and the noble achievements of modern skill, were faithfully represented.

The firm of MINTON, of Stoke-upon-Trent, has



established its fame in every Exhibition that has



taken place in Europe during the last thirty years; receiving highest Honours in all cases. Owing its renown chiefly to the master-mind of one of the most accomplished men of the age—HERBERT MINTON, whose name may be printed side



by side with that of JOSIAH WEDGWOOD—it continues to maintain its high and proud position, and upholds the honour of England in France. At present, our selections are limited to four



objects—a VASE; a FIGURE in majolica, nearly life-size; a CENTRE-BASKET, the figures in Parian; and a COMPOSITION, the figures also in Parian. They are admirably designed and modelled.

On every side, as each fresh collection invited examination, palpable and decided improvements were visible. Machinery in particular, and all works produced in the hard metals, displayed an advance at once steady, rapid, and progressive.

The Exposition of the year 1849, the eleventh in the order of succession, far exceeded all its predecessors in brilliancy, as it rose above them in every quality of sterling excellence and value. The Champs Elysées were the scene of this grand display, in which as many as 4,494 competitors contributed to the collections, and sought from the juries such distinction as their comparative merits might be considered fairly to have won. In this Exposition, and in a lesser degree in its immediate precursor also (the exhibitors then were 3,960, about 400 less than in 1839),—both of them carefully described, with copious engraved illustrations, in the *Art-Journal*,—the benign influences of Art were felt to have taken a fresh and a more decidedly practical part in connection with industrial productions. A purer and more consistent expression of Art was apparent in some of the higher ranks of manufacture; and indications, more or less definite, of a genuine artistic sentiment were generally prevalent. Another circumstance is particularly remarkable in connection with the signal triumph of the Champs Elysées in 1849. Still, as on previous occasions, an exclusively national display, open to all France, but restricted within the boundaries of France, this Exhibition rejected a pro-

The firm of CHRISTOFLE AND Co., of Paris, is known in all parts of the world; its productions in silver, and especially in "electro-plate," having obtained supremacy, chiefly as examples





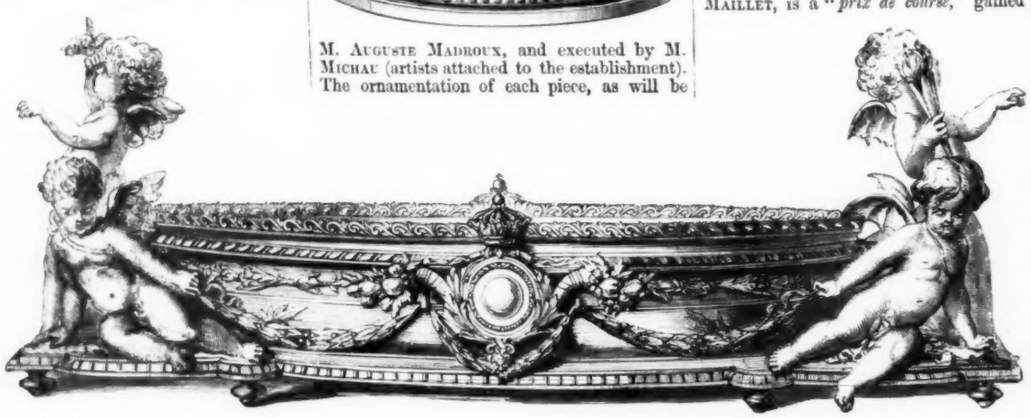
of rightly applied Art. This Catalogue will supply ample evidence to establish its renown.

The objects engraved on this page are, pieces of a TEA SERVICE, designed and modelled by M. AUGUSTE MADROUX, and executed by M. MICHAU (artists attached to the establishment). The ornamentation of each piece, as will be perceived, is emblematic of its use. The figure,



a statuette of Victory, from a model by M. MAILLET, is a "*prix de course*," gained by the

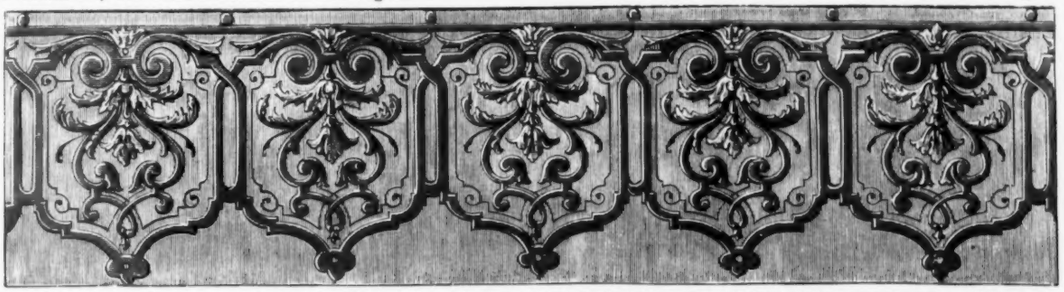




famous "Gladiateur." The other engraving is of a JARDINIÈRE, made for the Emperor of France. That work is in bronze *doré*; the figures are by M. MOREAU, the ornaments by M. MADROUX; it forms part of an extensive dinner-service, numbering three hundred pieces.

posal for securing for itself the one then untried quality that alone could have added to the completeness of its own triumphant success. Instead of being, as by its own deliberate decision it was, *national*, it might have been (at any rate in a qualified acceptation of that term) *international*, and so have left but one more step to be taken onward by a Great Exhibition for it to become *universal*. Early in the year 1849 a suggestion was submitted by the French Minister of Agriculture and Commerce, M. Buffet, to the effect that the Exhibition then forthcoming should include specimens of the industrial products of various other nations besides those of France; in order to extend the range of comparison, and to form a species of commercial confederacy for the mutual advancement of interests, in which all nations are equally concerned. So earnest was M. Buffet in acting upon his own convictions, that he determined to ascertain the opinions of the leading manufacturers of France; and for that purpose he addressed circulars to all the French Chambers of Commerce, proposing the admission of specimens of their manufactures from neighbouring countries. As at the first, when the most serious obstacles to the establishment of national Industrial Expositions were found in the doubts and prejudices of French producers, the proposition of the minister was in advance of the prevailing sentiment of the time. So unfavourable to the adoption of his design were the replies received by M. Buffet, that without hesitation he decided to abandon his idea, leaving it to be worked out by England.

M. H. Mourceau, who holds a foremost rank among the Parisian manufacturers of Tapestries, contributes to the Exhibition a large supply



of examples, in which are combined the taste and knowledge of the artist with the judgment and skill of the manufacturer. We engrave four





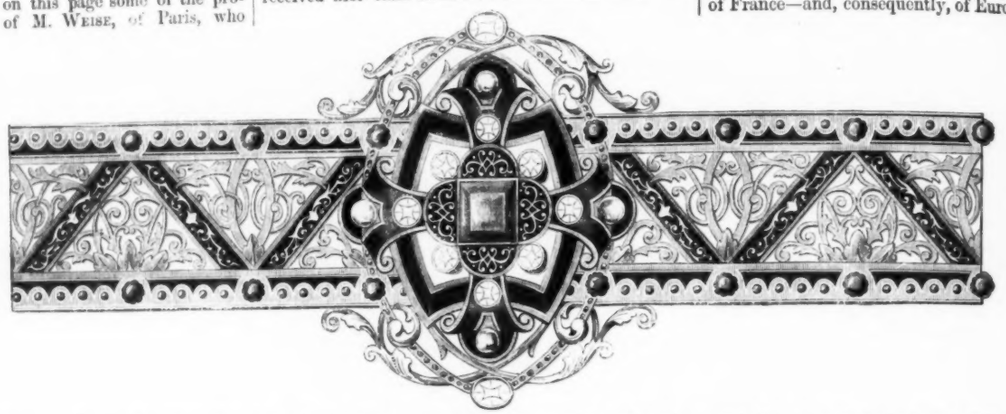
of his works, applicable to furniture, that being the branch of Art in which he aims principally to attain the highest excellence.



The Exposition of 1849 at Paris closed, with all becoming honour, the goodly succession of national industrial displays of a great and enterprising nation. Before Paris should witness another great assemblage of the productions of the industrial Arts, the exhibiting system would have been remodelled upon a far nobler and more disinterested plan; Paris itself again would have become an imperial city, and a Napoleon would direct the destinies not only of "Universal Expositions" held in France, but of the French empire. Meanwhile the manufacturers of France were to engage in a competition that was to take place, not in their own capital, but in ours. The idea of M. Buffet, made his own by the Prince Consort of England, and by him expanded and proposed for the acceptance of English manufacturers, was to be received both at home and abroad with a cordiality that speedily would rise into enthusiasm. In the year 1851 London was to establish, on the firmest possible basis, the principle of *International Exhibitions;* and the French, with the other nations of the world, were to take a part in carrying into full effect, in the capital of England, the wise and generous enterprise of the English Prince and the English people.

In England the early fortunes of Industrial Exhibitions present a singular contrast to their career in France. With us they never at any time were *National*. No influence or movement of the Government either gave or supported any early impulse; nor was it till 1828 that even an attempt was made, by means of a so-called "Royal Repository," held in London near Charing Cross, to

We give on this page some of the productions of M. Weise, of Paris, who received first-class medals in 1855 and in 1862. He holds foremost rank among the jewellers of France—and, consequently, of Europe—his



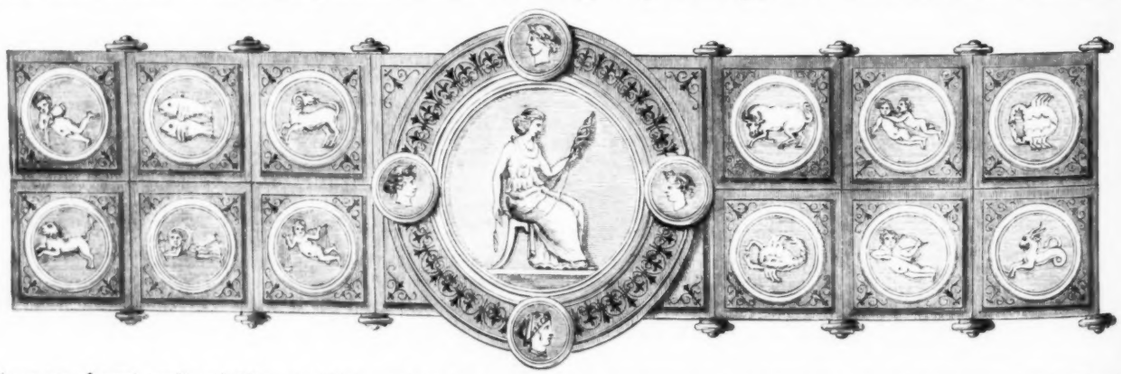
works being conspicuous for grace of design, and excellence in execution. The Bracelet is composed of diamonds, emeralds, and pearls; it is in the style of the seventeenth century. The other Bracelet is formed on a Greek model, the cameos representing the months; the







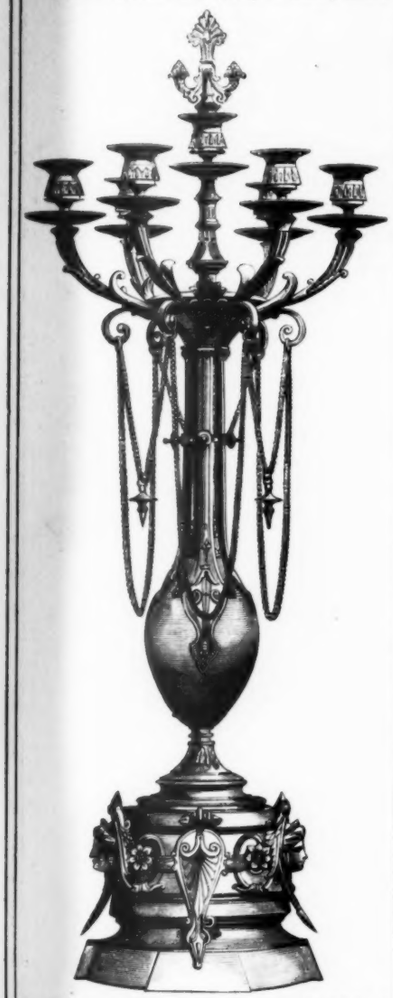
centre figure being one of the "Fates." One of the Brooches is borrowed, in idea, from the "Etrusque," enriched with precious stones; the other Brooches are of silver, partially enriched by diamonds and emeralds. The whole of the contributions of this eminent artist-manufac-



turer are of great merit, upholding the high reputation he has acquired in the several exhibitions held in England as well as in France.

ascertain what might be the public feeling on the subject. Whatever the cause, the Royal Repository was unable to command success, and its failure was accepted as a popular verdict adverse to the introduction of national Great Exhibitions into this country. The original project of the philanthropic Marquis d'Aveze, however, was not altogether forgotten in the great centres of English manufactures; and at length, in the years 1837, 1839, and 1849, trade Bazaars for the sale of the various productions of their several neighbourhoods were opened at Manchester, Leeds, and Birmingham. These enterprises, in all important particulars, resembled any ordinary bazaar. At Birmingham, in 1849, for the first time in England, a building was erected expressly for the industrial bazaar of that year; the sum then expended was £1,300, and the total area covered by the collections offered for sale was equal to rather less than 13,000 square feet. Both this exhibition at Birmingham, and its predecessor of the previous year at Manchester, were carefully described, and their contents were illustrated by numerous wood-engravings, in the *Art-Journal*. Another enterprise of the same class, but having a special motive associated with its general objects, was carried out in London in the year 1845: this was the "Free Trade Bazaar," held in Covent Garden, which was elaborately illustrated in the *Art-Journal*. As would naturally happen, some approach was made in these bazaars to the French Expositions, in consequence of the variety of their collections of national productions, and of their comparatively comprehensive extent: still, until the year of the last of the eleven French National Expositions, the sustained and increasing popularity of those remarkable gatherings and their extra-

Messrs. Boyer and Sons, of Paris, manu-



facturers of Works in Bronze of the highest



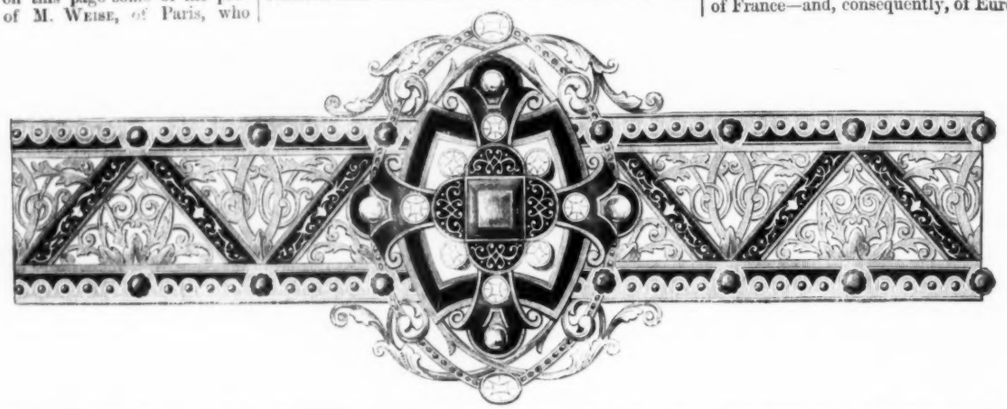
order, supply us with the objects that grace this page. Many of their productions are of large size, and will be accepted as admirable productions of the Sculptor's art. We engrave two of their minor productions, a Tazza and a Candelabrum; but the principal object we select is a Vase, upheld by three figures—representing the Arts—Painting, Sculpture, and Music. It is the work of the eminent artist A. Carrier.



ordinary success, failed altogether to excite in England any thoroughly earnest desire to follow an example which was supported by the powerful recommendation of confirmed experience. The year 1849, accordingly, had come and was passing away before the Prince Consort, the President of the "Society of Arts and Manufactures," in these words, addressed to the Society, wrought a complete change in the sentiments of the nation:—"Now is the time," said his Royal Highness, "to prepare for a Great Exhibition—an Exhibition worthy of the greatness of this country; not merely national in its scope and benefits, but comprehensive of the whole world: and I offer myself to the public as their leader, if they are willing to assist in the undertaking." So spoke the Prince: the public heard; and they declared that in such an enterprise they were "willing" and ready to follow such a "Leader."

But we felt instinctively that, in order eventually to secure our peace triumphs, with us the French process must be reversed. The French began with an Exposition, on a small scale indeed, but really and avowedly "National" in its character: then, out of this primary undertaking and its somewhat more important successors, they developed their Encouragement Society, and with it all that confirmed and extended their exhibition system and

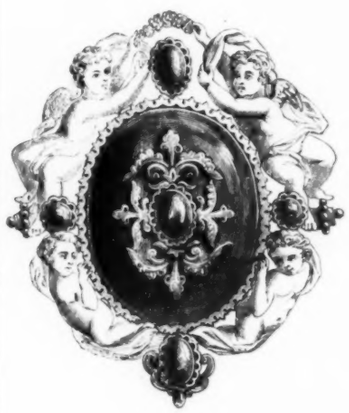
We give on this page some of the productions of M. Weise, of Paris, who received first-class medals in 1855 and in 1862. He holds foremost rank among the jewellers of France—and, consequently, of Europe—his



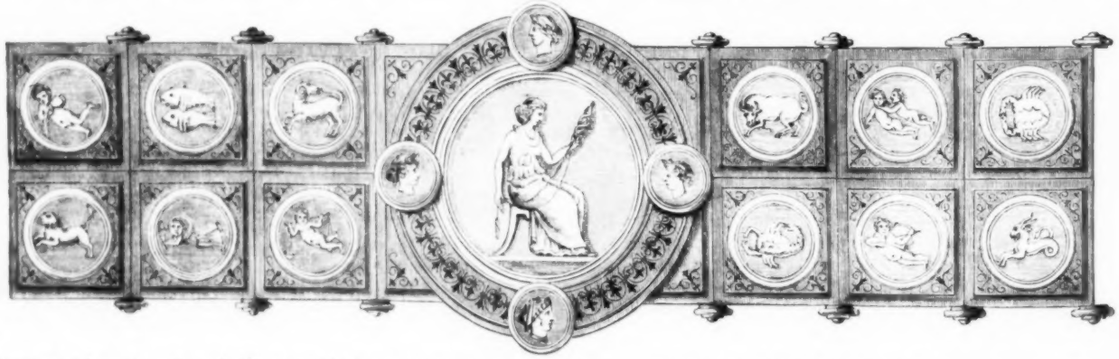
works being conspicuous for grace of design, and excellence in execution. The Bracelet is composed of diamonds, emeralds, and pearls; it is in the style of the seventeenth century. The other Bracelet is formed on a Greek model, the cameos representing the months; the







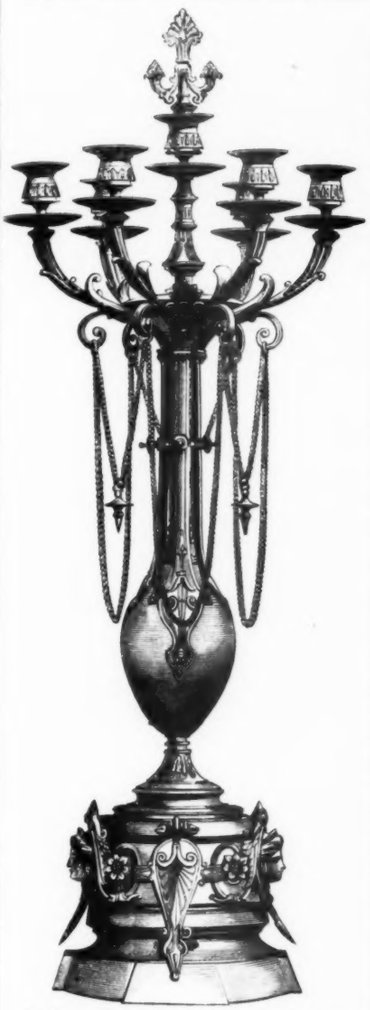
centre figure being one of the "Fates." One of the Brooches is borrowed, in idea, from the "Etrusque," enriched with precious stones; the other Brooches are of silver, partially enriched by diamonds and emeralds. The whole of the contributions of this eminent artist-manufac-



turer are of great merit, upholding the high reputation he has acquired in the several exhibitions held in England as well as in France.

ascertain what might be the public feeling on the subject. Whatever the cause, the Royal Repository was unable to command success, and its failure was accepted as a popular verdict adverse to the introduction of national Great Exhibitions into this country. The original project of the philanthropic Marquis d'Aveze, however, was not altogether forgotten in the great centres of English manufactures; and at length, in the years 1837, 1839, and 1849, trade Bazaars for the sale of the various productions of their several neighbourhoods were opened at Manchester, Leeds, and Birmingham. These enterprises, in all important particulars, resembled any ordinary bazaar. At Birmingham, in 1849, for the first time in England, a building was erected expressly for the industrial bazaar of that year; the sum then expended was £1,300, and the total area covered by the collections offered for sale was equal to rather less than 13,000 square feet. Both this exhibition at Birmingham, and its predecessor of the previous year at Manchester, were carefully described, and their contents were illustrated by numerous wood-engravings, in the *Art-Journal*. Another enterprise of the same class, but having a special motive associated with its general objects, was carried out in London in the year 1845: this was the "Free Trade Bazaar," held in Covent Garden, which was elaborately illustrated in the *Art-Journal*. As would naturally happen, some approach was made in these bazaars to the French Expositions, in consequence of the variety of their collections of national productions, and of their comparatively comprehensive extent: still, until the year of the last of the eleven French National Expositions, the sustained and increasing popularity of those remarkable gatherings and their extra-

Messrs. Boyer and Sons, of Paris, manufacturers of Works in Bronze of the highest order, supply us with the objects that grace this page. Many of their productions are of large size, and will be accepted as admirable productions of the Sculptor's art. We engrave two of their minor productions, a Tazza and a Candelabrum; but the principal object we select is a Vase, upheld by three figures—representing the Arts—Painting, Sculpture, and Music. It is the work of the eminent artist A. Carrier.



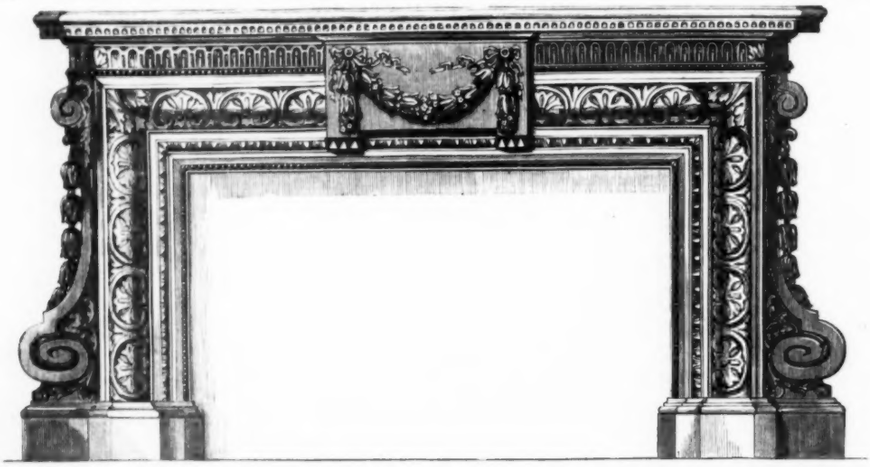




ordinary success, failed altogether to excite in England any thoroughly earnest desire to follow an example which was supported by the powerful recommendation of confirmed experience. The year 1849, accordingly, had come and was passing away before the Prince Consort, the President of the "Society of Arts and Manufactures," in these words, addressed to the Society, wrought a complete change in the sentiments of the nation:—"Now is the time," said his Royal Highness, "to prepare for a Great Exhibition—an Exhibition worthy of the greatness of this country; not merely national in its scope and benefits, but comprehensive of the whole world: and I offer myself to the public as their leader, if they are willing to assist in the undertaking." So spoke the Prince: the public heard; and they declared that in such an enterprise they were "willing" and ready to follow such a "Leader."

But we felt instinctively that, in order eventually to secure our peace triumphs, with us the French process must be reversed. The French began with an Exposition, on a small scale indeed, but really and avowedly "National" in its character: then, out of this primary undertaking and its somewhat more important successors, they developed their Encouragement Society, and with it all that confirmed and extended their exhibition system and

M. A. J. Leclercq, of Brussels, has obtained merited renown in all the Exhibitions that have taken place in Paris and in London, chiefly by



the production of Chimney-pieces, in which the influence of Art has been brought to bear on manufacture; if, indeed, those works may be described as "manufactured" which are in all cases efforts of the Sculptor's mind and hand. He supplies with such objects as those we engrave nearly every country of the World—and especially the mansions of England: for the labours of his large establishment have been much devoted to the peculiar "wants" of this country. They are always beautiful and pure in design, and carved with consummate skill.

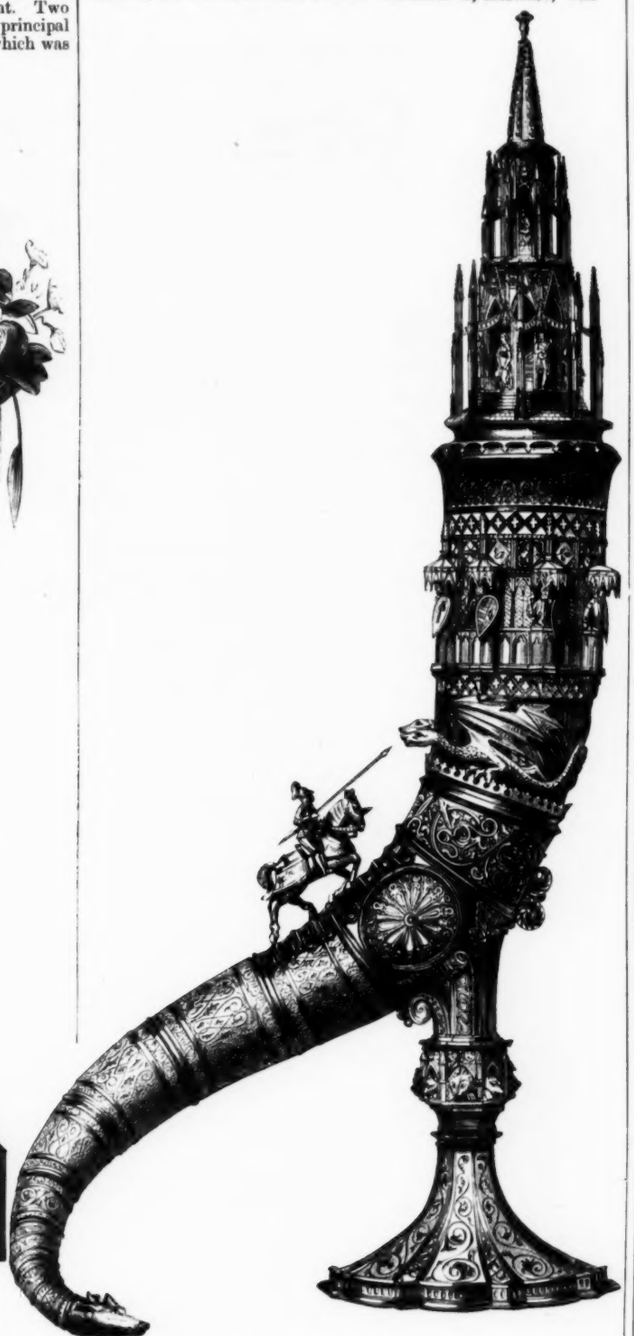


completed its beneficial action. With us, on the contrary, the first course of procedure was to take a survey of our own position, to mark our weakest points, and to consider by what means we might most effectually infuse fresh life and vigour into all our national industries. Thus, instead of looking to a national Exhibition to teach us what it was that was most important for us to learn, we resolved, through a system of training and discipline, to prepare ourselves for becoming exhibitors and *competitors*. Our "Society of Arts and Manufactures" had been founded long ago (as far back as 1754), and it was destined to work quietly and steadily for nearly a century, before it would come forward to support its illustrious President in preparing and conducting to a triumphant issue the *first* International Exhibition.

At the same time other agencies were gradually bringing their influence to bear in the same direction. Of the publications that have issued from the English press, the *Art-Journal* was the first in the field assiduously and systematically labouring to advance the best interests of the great industries of the realm; and, while working out its own plan in independent reliance on its own resources, this Journal has ever cordially co-operated with the Society of Arts. True to its own specific character, from the first the attention of the *Art-Journal* has been particularly directed to the artistic qualities and capabilities of whatever manufactures have come under its notice. And here was open a wide field, over which everywhere were apparent palpable evidences of the most scanty cultivation. That union between Art and Manufacture, which ought to be indissoluble throughout all time, had ceased to be regarded as a probable condition of things; so

V. CHRISTESEN, Goldsmith and Jeweller of COPENHAGEN, exhibits a collection of rare and beautiful works, the produce of his renowned establishment. Two of them we engrave, and shall, in due course, engrave others. The principal object (silver-gilt, oxydised) is a DRINKING HORN, the design for which was furnished by C. PETERS, an eminent sculptor of Denmark. The story illustrated is that of a princess held captive by a sorcerer, and rescued by a prince, her lover. The work is full of carefully studied subject-matter, finished with marvellous skill—from the accurately modelled figures to the least of its minor details. The FLOWER-STAND, also of silver, is a beautiful work of Art. Denmark is, therefore, well represented in this—the most important—department of Art-manufacture.





that the subject actually appeared quite fresh and untried when, with the commencement of the year 1842, the association of Art with Manufactures, and the practical connection between beauty and utility, were discussed formally and in detail in these pages. From that period, without intermission or hesitation, the same policy has been steadily pursued by us. We have demonstrated THE MERCANTILE VALUE OF THE FINE ARTS, and have shown how consistently and how honourably they may be applied to industrial operations: the claims which manufacturers have upon artists have been investigated by us, and the mutual advantages to be derived from their conjoint action have been set forth. For skilled artisans we have striven to secure an education in Art. We have visited our manufacturing districts, and have illustrated our Tours in them with engraved representations of every class of meritorious productions. More than twenty years ago we even formed in London *a little Exhibition* of our own, that we might be able to appeal to actual specimens of works which were distinguished as "Art-manufactures;" and thus was the way laid open for other private enterprises of a more speculative character, that led on to results of unexpected importance. Our illustrations of the French National Expositions of 1844 and 1849, and of the corresponding display that took place in 1846 at Brussels, familiarised English designers and producers with methods of treatment differing from their own, in which they readily discovered that their Art-education would be lamentably imperfect without lessons learned as well from abroad as at home. In 1846 also we pressed con-

THE ROYAL PORCELAIN MANUFACTORY OF PRUSSIA (Berlin) largely contributes to the Exhibition



productions of the highest order of Ceramic Art. The principal object engraved on this page



is a VASE, of great beauty, containing eight figures in high relief, representing the eight old Provinces of Prussia. The group underneath is a



SERVICE, containing compositions by VON BLOM-



BERG. In modelling, in painting, and general



finish, these contributions are of rare excellence.

siderations such as these upon public attention by some copious and earnest "Notes on the Application of the Arts of Design to Manufacturing Industry in France." Two years later, we emphatically declared that "*we wanted an Exposition of British Manufactures in London.*"

Such a grand and all-comprehensive National Exhibition of British Manufactures as eventually was merged in the International Exhibition of 1851, was first submitted to the public, and earnestly and repeatedly advocated, in the pages of the *Art-Journal*. Mr. S. C. Hall, then as now the editor, endeavoured to obtain from three prominent members of her Majesty's Government at that time in office (Sir George Grey, Lord Carlisle, and the Right Hon. Thomas Wyse), not only a recognition of the soundness of his views, but also material assistance for carrying them into effect. The great successes that had been achieved in France he urged as weighty evidence in favour of similar industrial gatherings in our own country. The ministers to whom the appeal had been made expressed no unwillingness to encourage the project; but the difficulties which they considered to be connected with its accomplishment appeared to them to be so serious and so many in number, that they gave no sign of any disposition to take the initiative in the matter. Sir George Grey having stated that under no circumstances would the Government contribute any monetary aid, it was submitted by Mr. Hall, in reply,

4 AP67

M. Tahan, of Paris (the seductive corner of the Rue de la Paix), is a large contributor to the Exhibition of very varied



works: they comprise graceful and beautiful productions of all classes, for the drawing-room and the boudoir, in metals,



inlaid woods—and, in short, all matters upon which "fancy" can be advantageously employed; those on which M. Tahan



mainly rests his reputation, however, are articles of Furniture, in carved woods. These are charmingly wrought. We have selected— in addition to some minor objects—a Bénitier and



a Cabinet; the latter being an example of the best achievements of the Firm.

that the only aid desired was an express and authoritative sanction, the free use of a site in one of the parks for a temporary Exhibition building, and the medals which would be awarded as prizes. Lord Carlisle, then Lord Morpeth, declared that in his judgment the time was not yet at hand for making the proposed attempt; and he added, that he entertained grave doubts as to the co-operation of manufacturers. And the Right Hon. Thomas Wyse, conceived that the necessary organisation would prove to be beset with obstacles, almost if not absolutely insurmountable. Under these circumstances, his confidence in his own convictions remaining unshaken, Mr. Hall caused a communication to be made to the Society of Arts, to the effect that it was their duty to make the great national enterprise their own, and to conduct it to a successful issue; and, it was further added, that the illustrious Prince who was President of the Society ought to be placed at the head of the movement. From "little causes" "great events" frequently are produced. The proposal, when made to the "Good Prince Albert," was favourably received, and from the first it was cordially advocated by his Royal Highness. In his hands also the original project expanded from the range of a National to that of an International Exhibition. The suggestion of a distinguished member of the Society of Arts, the late Mr. Winkworth, that the Exhibition should include the productions, not of our own nation only, but of all nations, at once commended itself to the sagacious and far-seeing mind of the Prince, who discerned the vast advantages that would certainly

Messrs. Maw & Co., of Broseley, Salop, have



obtained Honours in all Exhibitions for "Tile



Pavements," which they manufacture of many

Art, generally from original designs, but sometimes copies from time-honoured models that



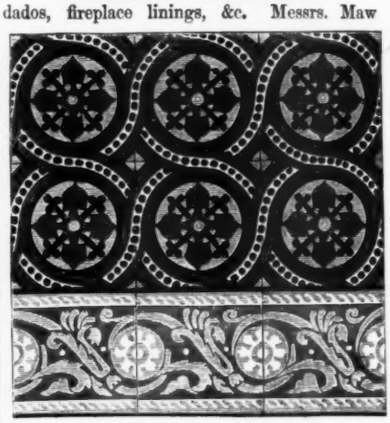


have descended to us from Art-loving ancestors.

tiles, and majolica embossed, for wall linings,



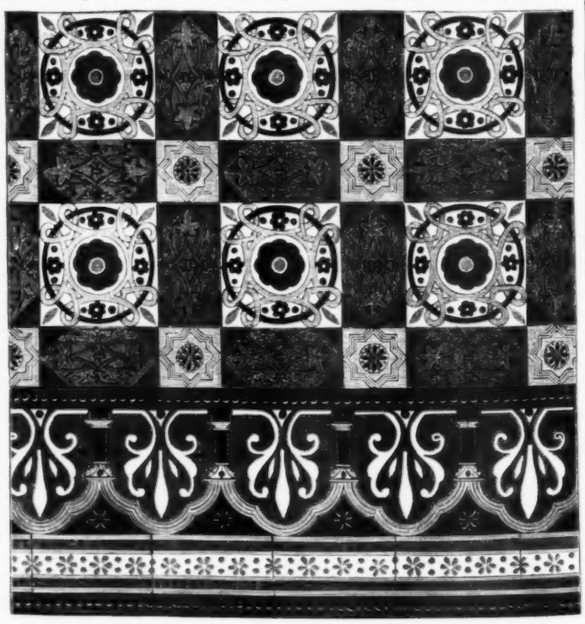
dados, fireplace linings, &c. Messrs. Maw



have made great and very praiseworthy exer-



kinds—from the plainest to the most elaborate; in all cases, however, they are examples of pure



Thus they exhibit tiles for ordinary uses, encaustic tiles of various colours, "figured," glazed

tions to uphold the character of England in this branch of Art, which they carefully cultivate.

result from an *International* Exhibition.* So the plan was formed and Prince Albert took the lead in carrying it into effect. Working zealously with the Society of Arts, he imparted a most powerful impulse to their operations. His name was a tower of strength; his example an irresistible stimulus. A compact body of strong supporters rallied around him. All difficulties were surmounted, all opponents were overcome, all prejudices were converted into sympathies; and the Great Exhibition of 1851, the first "International Exhibition," thus became a matter of history. Throughout this period the Schools of Design, founded by the Government at Somerset House in 1837, and subsequently transferred from thence to Marlborough House, on their way to a final settlement at South Kensington, were working with the same general view after their own peculiar fashion. Nor may it be forgotten that the sympathies of the educated portion of the general community were gradually attracted to "Art-manufactures" in preference to Art-*less* manufactures; and that a far purer taste and a much higher capacity for the appreciation of excellence, both in design and in Art-workmanship, were beginning to prevail. This all-important change for the better did not begin to exhibit any decided evidences of its progress until within a

* Vide Minutes of the Society of Arts, July 26, 1849. That meeting may be described as the first meeting; for although Mr. Scott Russell, then secretary to the society, reported his having been honoured with an audience by his Royal Highness Prince Albert, it was for the formation of a National Exhibition only: until that day nothing had been said as to a project International. At the meeting there were present Messrs. Winkworth (in the chair), S. Redgrave, F. Le Neve Foster, — Dickson, and F. Wishaw.

The CENTRE-PIECE and "ASSIETTES MONTÉES," engraved on this page, form parts of a SILVER DESSERT SERVICE exhibited by the long-eminent firm of Messrs. HOWELL, JAMES & Co., of London. The Service was presented to Sir BENJAMIN SAMUEL PHILLIPS, late Lord Mayor of London, as a testimonial of personal regard and respect from his fellow-citizens of his Ward of Farringdon Within. They represented a sentiment UNIVERSAL in England—produced not alone by cordial and wide-spread hospitality, nor by evidence of social and moral worth, nor by zealous



advocacy of all charities and useful Institutions with an eloquence rarely experienced within the boundaries of London—but by large and generous sympathy, and high sense of justice, manifested as the first Magistrate of the first City of the World. We have, therefore, more than ordinary satisfaction in engraving this very graceful and beautiful tribute of esteem and respect to the late Lord Mayor of London.

short period of the memorable era of 1851. Before the approach of that year, Art-manufactures (as we now understand that term) were neither known nor desired. Whenever, by some rare good fortune or happy accident, a manufacturer chanced to produce any objects artistically much better than usual, without knowing or even suspecting that they were better, by the public such productions were regarded either as mere accidental deviations from established usage, or perhaps as curious examples of manufacturing eccentricity. While the manufacturers were content to repeat yet again what already they had repeated so often and so long, and while in the introduction of what they considered to be "novelties," they had no higher aim than to copy some French model which had not been copied by them already, the prevailing standard of public taste continued to be lamentably degraded. At last, however, by purchasers as well as by producers, the truth was discovered; all alike began to perceive how much they had both to unlearn and to learn; and so the promise of a better state of things arose, and by degrees was confirmed. The part that was taken by the *Art-Journal* in arousing and directing public attention to the entire subject of an alliance between Art and Manufactures is shown by our volumes for the years immediately preceding 1851. They may show—the records of our tour to the manufacturing districts especially—what obstacles we had to encounter and prejudices to overcome. Then, for the first time, we adopted a phrase we have since used often—endeavouring to show, and to a great extent succeeding in showing, that in reality BEAUTY IS CHEAPER THAN DEFORMITY; and that in Art, as in all things else, knowledge is a power

The contributions of M. Houdebine, Paris, Bronze Manufacturer, are numerous and of a high order: he sustained a prominent position at the Exhibitions, in Paris and London, of 1855 and 1862, receiving medals at both. His models are conspicuous for purity of style



in all the varieties of the numerous issues of his *atelier*; they are sometimes entirely original, and sometimes adaptations. We have selected for engraving a Clock—Greek in character—of much grace and beauty, and may follow it up by other of his many meritorious productions.

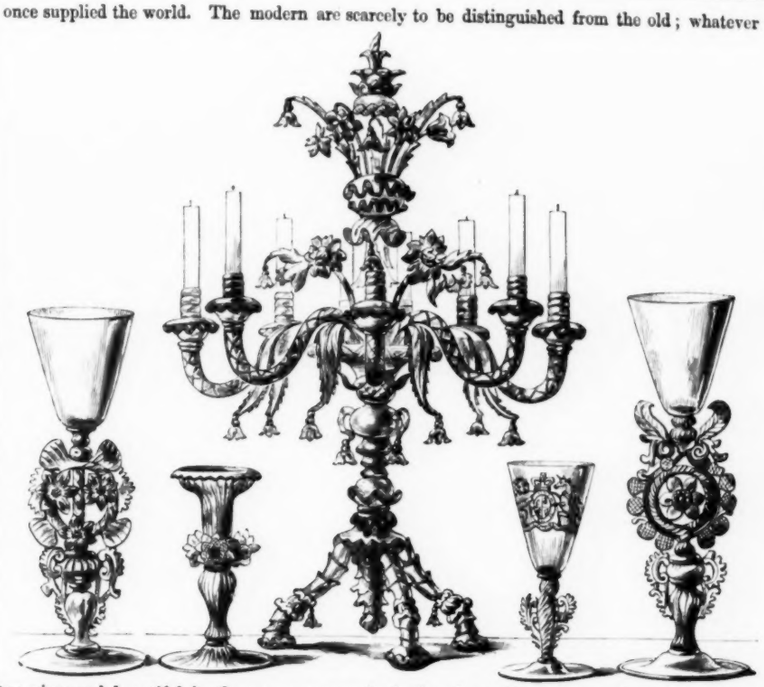
that may always be made profitable. Then, exactly at the right time, when a strong impulse was needed to set forward in the right direction the dawning change in public taste and feeling, there came the famous "International" proposition of the Prince Consort, to be so triumphantly realised under his direction and through his influence. From that time the popularity of Art-manufactures has continued steadily to increase, as the value of the alliance between Art and Manufactures has become better and more thoroughly understood.

The Great Exhibition of 1851 became a landmark, which has fixed and given its distinctive character to a new era in commercial enterprise. It was worthy of so high a destiny. Advisedly and yet boldly taken in hand, from the first the project was carried on to its splendid success with masterly ability and indomitable energy. The Prince, and the men who supported him, and who worked under him and with him, were well qualified to grapple with all the conditions of the work which they had set themselves to accomplish, and to convert even apparent sources of doubt and difficulty into elements of strength. Their capacity and their resolution were speedily tested by various circumstances of grave importance, which at first sight threatened to be ominous rather of disaster than of triumph. An International Exhibition such as they had proposed was altogether without precedent; nor had any Industrial Exhibition whatever been previously attempted in London on a scale of the first magnitude; on themselves also rested the entire weight and responsibility of their colossal undertaking, without any direct support or aid from the Government. This want of government help the Great Exhibition Commis-

Dr. Salviati, of Venice, and also of London, enables us to engrave a selection of his repro-



ductions of the more rare and renowned Objects in Glass, with which the Queen of the Adriatic once supplied the world. The modern are scarcely to be distinguished from the old; whatever



is curious and beautiful in the one appears again in the other. We engrave also an example of



Dr. Salviati's works in Glass Mosaic, of which many now exist in public structures of England.

sioners rightly considered to imply freedom from official control and interference; and, in like manner, in their estimation a want of exhibition experience served only to confirm the complete independence of their position. Accordingly, in the necessity that thus was imposed on the Commissioners to originate and develop their own course of action, and also to rely on their own resources, they discerned the fundamental principles of success. Their view was a sound and a just one. A clear stage was everything to them. Their sole real danger would arise, not from any insufficiency in their powers, but from whatever might possibly fetter their free independence in employing and applying them. At a later period, again, the apparently formidable difficulty of obtaining a building of sufficient size, and of suitable proportions and arrangements, within the required time, and without involving any extravagant cost, resolved itself into an impulse which, from a most unexpected quarter, produced a new order of edifice, unprecedented as the Exhibition itself, exactly the right thing in every essential quality, and qualified at once to add a fresh feature and to impart a peculiar attractiveness to the enterprise.

Paxton's design for the Exhibition building was one of those felicitous inspirations that, at rare intervals, flash suddenly into mature existence. Professional architects of ability and experience had worked assiduously at the production of conclusive proofs, that from *them* no really suitable building was to be expected; and the anxiety of the Commissioners was beginning to show painfully distinct indications of changing into despair,

M. Fourdinois, of Paris, ranks among the foremost "Cabinet-makers" of the world; his productions are regarded as works of Art-examples of the extreme of merit and value to which



sculptured wood can be carried. The leading object in this page is the Ebony Cabinet which graced the British Exhibition of 1862. We were then unable to do it justice, and therefore engrave it now. It became the property of Alfred Morrison, Esq., of Fonthill, who lends



it for exposition as a *chef-d'œuvre* of Art-manu-



facture in the nineteenth century. The three



Chairs which serve to fill up this page are examples of the ordinary produce of the establishment.

when, in the splendid conservatory he had recently completed for the Duke of Devonshire at Chatsworth, Paxton saw an image which he sketched instantly with the materials that chanced to be ready at hand—pen and ink and a sheet of blotting-paper. The Commissioners were still sitting in grave and perplexed deliberation; the memorable sheet of blotting-paper was placed before them, and it was seen at once that the problem had been solved and the difficulties cleared away. Paxton had made the Exhibition certain by making the building possible.

On the 29th of June, 1849, several gentlemen who were well known to be devoted to the advancement of the Industrial Arts, assembled at Buckingham Palace, and to them the Prince Consort communicated his plan for the formation of a grand collection of various productions in London in the year 1851, for the purposes of exhibition, competition, comparison, instruction, and encouragement. On that occasion his Royal Highness proposed that all the various contributions should be classified to form these four great groups or divisions—raw materials, manufactures properly so called, machinery and mechanical inventions, and works of sculpture and of the plastic Art under all its modifications. The best comment upon this proposition, which, at the same time, is the most honourable tribute to the sagacity and discernment of the Prince, is the simple statement that in the Exhibition these first suggestions, almost without alteration or addition, were literally carried into effect. A second meeting at the Royal Palace of Osborne followed within a month, to be succeeded in its turn by

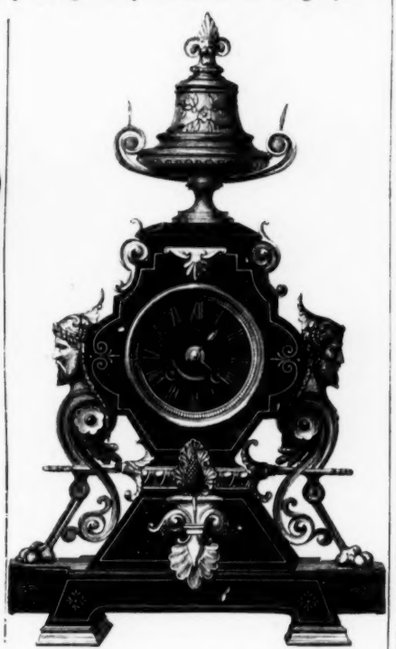
M. Lemaire occupies a prominent position among the Bronze manufacturers of Paris: he exhibits Chandeliers, Candelabra, Clocks, Figures, Groups, &c.; sometimes combined with onyx, marbles, or glass. We select five examples—sufficient to show the variety of his productions. They are generally admirable in design (the productions of eminent artists), and of great excellence as specimens of Art-manufacture.











several others. The Society of Arts, in their corporate capacity, took up the enterprise thoroughly in earnest. Visits, signally encouraging in their results, were paid to the manufacturing districts at home; and replies of a corresponding character were received, in answer to inquiries, from the great centres of industrial energy in foreign countries. Important meetings were held under the highest sanction in London, when the most cordial spirit was displayed by the most influential merchants, bankers, and traders of the metropolis. The same sentiments prevailed throughout the provinces, and declared the hearty unanimity of the entire nation. In January, 1850, a Royal Commission was appointed, under the Presidency of the Prince Consort; and, in the July following, letters patent were issued, incorporating the Commissioners, and finally confirming their powers and authority.

A Guarantee Fund of ample amount meanwhile had been formed; subscriptions flowed in freely; intending exhibitors commenced their preparations; the press worthily fulfilled its proper duty; and thus the Royal Commissioners found that nothing remained for them to accomplish, but—the Exhibition itself.

In due time that was accomplished also; and, when their work was done, the Commissioners were able to appeal to it, with a proud satisfaction, to confirm the anticipation of their President, that "the Exhibition of 1851 would afford a true test of the point of development at which the whole of mankind had then arrived in the great task of industrial improvement, and a new starting-point from which all nations would be able to direct their further exertions."

With a slight sketch of a few details connected with the Great

Messrs. Trollope, of London, rank among the foremost of British Cabinet-makers. The principal object on this



page is a Cabinet of ebony, very beautifully carved from a design in the purest taste. We fill the column with



the end of an "Occasional Table" and a portion of an Octagon Table. In both cases the groundwork is ebony, but they are inlaid principally with engraved ivory, and are mounted with ormolu. These three



objects honourably and worthily compete with the best productions of the "Ebenistes" of France.

Exhibition of 1851, we shall pass on to glance rapidly at its successors, those other Exhibitions which led the way to the grandest project that has yet been undertaken—the Universal Exposition of Paris, now before us in the present year, 1867.

We shall thus, in accordance with our plan, enable the reader to trace from its commencement the history of each Exhibition.

At the exact moment that his presence there was required, Paxton came to the front, and the problem as to the Exhibition Building was promptly solved. In extent about 19 acres, the site chosen for the edifice in Hyde Park was fortunate in every circumstance of position, accessibility, and local attractiveness. The structure itself—in plan an oblong, having its principal frontage extending east and west—measured 1,848 feet in length, and 408 feet in width (563¼ and 124 French mètres), the great central avenue, or nave, being in height 64 feet (19½ mètres). Of iron, glass, and wood, the building materials almost exclusively employed, the quantities were,—wrought-iron, 550 tons, and cast-iron 3,500 tons (550,000 and 35,000,000 of French kilogrammes): of glass 900,000 superficial feet, and of wood 600,000. The total area of the ground-floor was 772,784 square feet, and that of the galleries 212,100 in addition. The galleries extended nearly to a mile. The total cubic contents of the building were 33 millions of feet, this measurement including the wing which extended from the north side of the main edifice 936 feet, and was 48 feet wide. The first column was fixed on the 26th of September, 1850; and on May-day following the opening ceremonial took place. On the day preceding the opening the Commissioners had received no less a sum than £113,044, arising from public subscriptions

The firm of Barbezat & Co., in cast-iron have a renown unequalled in Europe, supply us with a first instalment of their varied and valuable contributions. They are of all classes and orders, from ordinary street utilities to vases and statues that may decorate the drawing-room and the boudoir. The best artists of France are engaged in their production, while the utmost skill of manipulative labour is manifest in all the productions of the firm. It is needless to describe the suggestive examples here engraved.









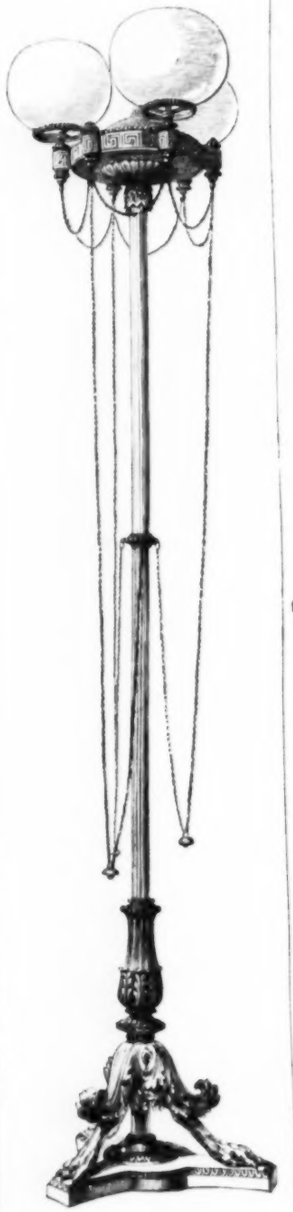


Paris, whose issues of works

and various other sources, and including £40,000 for season tickets. The Exhibition continued open above 23 weeks, altogether 144 days, and was closed to the public on the 11th of October, when it was found that the number of visitors had amounted to 6,170,000, averaging 43,536 persons every day; the greatest number of visitors in any one day—it was October the 8th—was 109,760; and of these, at 2 o'clock P.M., not less than 93,000 were present at the same time—by far the largest assemblage of human beings recorded ever to have taken place beneath a single roof. The total sum paid for admissions, including season tickets, was £505,107, which left in the hands of the Commissioners, after the payment of every charge, a surplus of about £150,000. The exhibitors exceeded 17,000, of whom 6,566 were foreigners. There were awarded 170 "Council," or First-class Medals, and 2,918 "Prize," or Second-class Medals. The cost of the building was £176,030; and it was sold by the contractors, to whom it was surrendered December 1st, 1851, for £70,000 to a company, in whose hands it was transformed into the Crystal Palace.

Sculptors alone, of artists of the highest order, had been invited to contribute to this first International Exhibition; its principal contents, consequently, were the various productions of the Industrial Arts, and its chief teaching had almost exclusively to do with those Arts in their practical application. The first great lesson taught by the Exhibition was the infinite importance of its own existence as a teacher. Palpably evident indeed it was, that the comprehensive conception of the Prince Consort had not been realised a single day too soon. The entire Exhibition, as

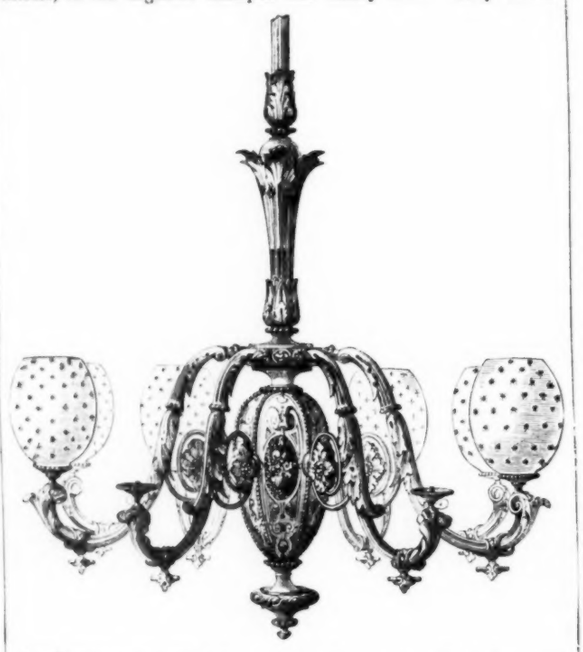
The accompanying illustrations we select as examples of works exhibited by Mr. CHARLES J. PHILLP,



of Birmingham, one of the leading manufacturers of Gas Fittings of an ornamental character in that town. Mr. Phillp generally introduces the "classical" styles of ornament into his productions, but there is no tendency to a slavish adherence



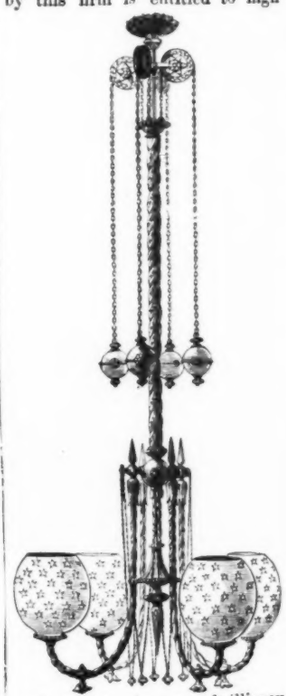
thereto, as our engraved examples will clearly show. They consist



of a TRIPOD STAND, fitted for gas; two GASELIERS, a HALL LAMP, and a smaller GASELIER, designed with taste and judgment, and finished with skill and care. The metal used



by this firm is entitled to high



praise for its colour and brilliancy.

with one voice of overwhelming impressiveness, demonstrated the extraordinary fact that the great mass of producers throughout the world then were profoundly ignorant of the true character and value of Art, and of the relation which Art is competent to bear, and is ever ready and desirous to bear, to Manufacture. How much manufacturers had to learn, and of what infinite importance it was to them, as a prelude to their seeking to be taught, that they should be brought clearly to comprehend in what urgent need of instruction they were standing—the teaching of the Exhibition on these points was clear and conclusive. Being International also, the Exhibition enabled exhibitors of all nations to observe that this teaching was of universal application—needed by all, and necessary to be sought by all. Nothing could be more remarkable than the *equality* of the multifarious and numberless collections in their relation (or in their want of relation) to Art, with the exception of the French contributions, in which were apparent the influences for good that their National Expositions had exercised. But yet, for the most part, the testimony of the French exhibitors served rather to show that they had been diligently trained in a degenerate school of Art, than to illustrate even elementary training in a noble one. Evidences of aspirations after better things here and there were honourably conspicuous in the midst of conclusive proofs that the Louis Quinze style, with all its dextrous generalising glitter, was in the ascendant in France. Throughout the rest of Europe, either French influence was clearly visible, or it was equally certain

M.M. COFFIGNON, of Paris, contribute many works principally, of silver and of bronze "silvered;" and they are, for the most part, true examples

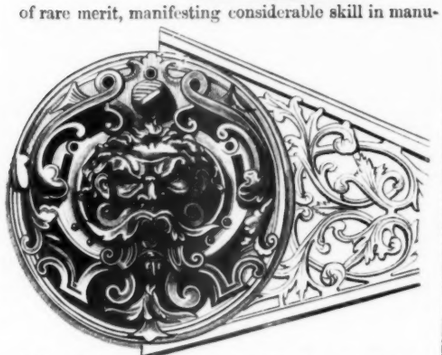




of Art, comprising many varieties. We select an "AIGUIERE" and a SHIELD, a WAIST-BUCKLE,

of rare merit, manifesting considerable skill in manu-





facture and excellence in design. Their productions are, and a COFFRE in the Renaissance style, as sufficient to illustrate their several productions.

that a general ignorance of French Art implied a general ignorance of all Art. Most painfully evident was that prevailing want of knowledge, which tells but too plainly of the absence of research and study. Vain, indeed, was the search for vigorous and characteristic expressions of any style of Art (in the Louis Quinze vigour would be a contradiction and an impossibility), clearly defined and thoroughly understood in both principles and practice; and vain also was the desire to discover that originality either of design or treatment, which is the offspring of independent thought. *Copying* was the law of the whole community of producers—copying undisguised and self-complacent, which, without aiming at any mental effort of its own, was content to reproduce (probably for the thousandth time) works that expressed the thoughts of other men. It would be but scant justice to the Exhibition Building of 1851, to affirm that *in itself* it embodied more true originality of both conception and execution, than it contained beneath the spacious covering of its wide-spread roofs.

In the midst of all this deplorable substitution of thought*less* copying for thought*ful* designing, on every side throughout the whole of the vast and infinitely varied collections were shown the most striking manifestations of consummate skill and dexterity of workmanship. Nothing more was to be desired in strength, delicacy, and facile freedom of hand. Perfect execution was the rule—a rule maintained with exceptions that were "few and far between." This grand display of physical ability, admirable and most cheering in itself, by the force of contrast served to bring

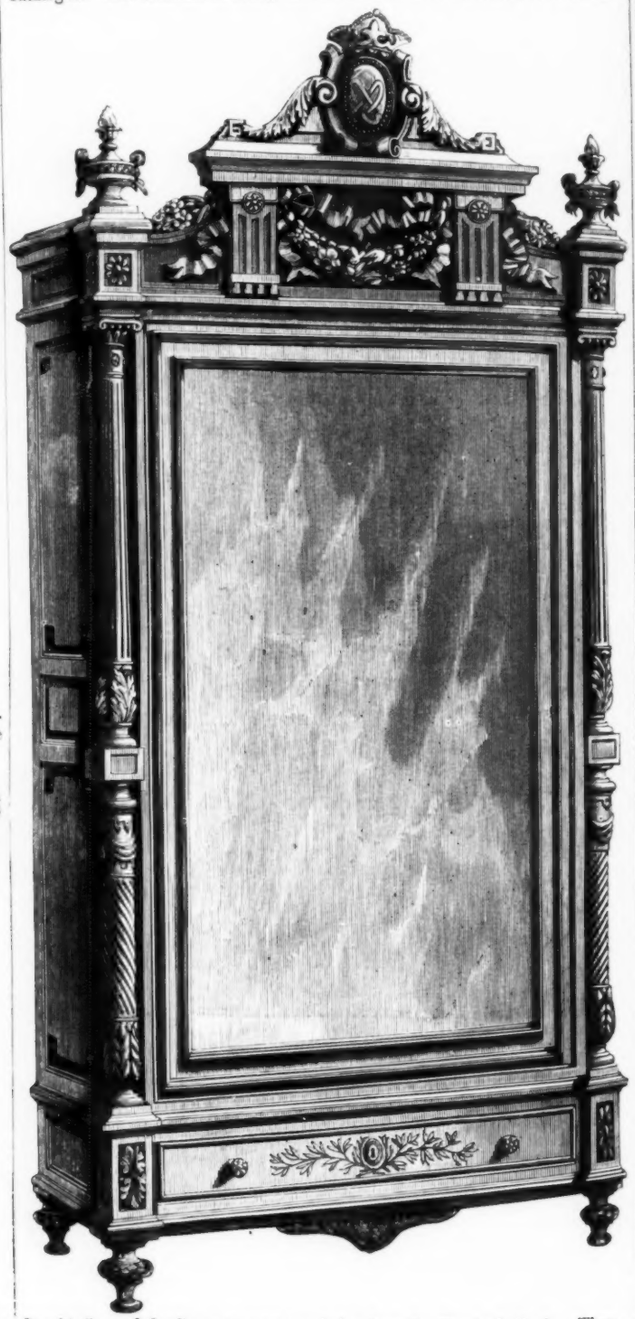
MM. Mazaroz Ribaillier & Co., of Paris, hold foremost rank among its most renowned manufacturers of Furniture, especially of that which



is designed by artists, and carved by the hands of skilful and experienced artisans. Examples of their works are contained in all the



more exalted and refined mansions of Europe. The productions of the establishment engraved on this page have not been executed specially for the Exhibition: engravings of these we may hereafter introduce into this Catalogue. The Cabinet of ebony and the Table were executed for Prince



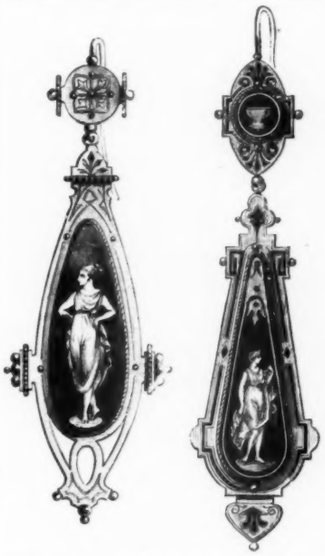
Demidoff; and the Chair was a commission from the Comte de Paris. They are examples of good workmanship, carved with judgment, taste, and skill.

out into more salient relief the latent, listless, and prostrate condition of the intellectual powers. The subordinate quality of hand-power thus was shown, not only to have usurped an unbecoming supremacy over the nobler quality of mind-power, but actually to have occupied its place, and to have worked without it. It would have been bad and mischievous enough to have reversed that rightful order, in which the mind has the mastery and commands and guides the hand; but here the independent governing element was suppressed altogether, and in its stead such a parody of it was accepted as would enable the most accomplished of workers to follow foreign guidance, and to obey long extinct authority.

This state of things was sufficiently strange, but it was by far less strange than lamentable. Most fortunate, therefore, and most opportune was the appearance of an Industrial Exhibition competent to demonstrate these truths, and so constituted that all nations took a part in the demonstration, and simultaneously became cognisant of its results. In thus having been made conscious of their shortcomings, men actually took the first decisive step in advance towards improvement. Time would be required to enable them to prosecute the onward movement. In such a matter as this, however, the first step would be certain in due time to be followed up in earnest.

The "International" character of the Great Exhibition of 1851 was first very consistently exemplified in an invitation addressed, by public advertisement, by the Royal Commissioners, to artists of all countries to compete for three prizes of £100, which were offered for designs for the reverses of the three Medals

The Exhibition contains the contributions of only one of the many JEWELLERS of



Birmingham; that is to be regretted: for of late years; singular progress has been



made in the application of pure Art to the costlier produce of the great capital of the



metal country; insomuch that jewels now manufactured in Birmingham compete with those of



London. Of the works of Messrs. W. and J. RANDEL we



engrave several examples of great merit, both in design



and execution. The designs are in all cases, we believe,



of the old prejudice yet remains against its Art-productions, these examples will go very far to remove it.

supplied by Mr. J. J. ALLEN, the principal artist of the establishment. The styles are



varied: adapted, in several instances, from Greek and Etruscan forms; others are richly



"decked" with precious gems, and original in treatment. Messrs. Randel's Case will



confer honour on Birmingham; and if any

that would be awarded to exhibitors. It was required that these designs should be illustrative of the objects of the Exhibition; and three other prizes of £50 each were offered for the three best designs that might not be accepted. One hundred and twenty-nine designs were produced, and exhibited; and from them the required three were selected, the artists severally being M. Bardonnel, of Paris, Mr. Leonard C. Wyon, and Mr. G. G. Adams, both of London. The second premiums of £50 each were awarded to Mr. John Hancock, to M. Wenier, and to M. Gayrard. This first "International" distribution of prizes, in anticipation of the Great "International" Exhibition, was eminently satisfactory; and it augured well for the good faith with which the competing exhibitors in the great gathering of All Nations would have their comparative merits justly estimated and fairly acknowledged.

The *Art-Journal* described and discussed the "Great Exhibition of 1851" fully, faithfully, and fearlessly also. And, when the 11th day of October of that year had come and had passed away, and when with it the Exhibition had been brought to its triumphant close, and its Collections had been dispersed, in its ILLUSTRATED CATALOGUE (like the Exhibition, the first work of its kind that had ever been attempted) this Journal had in readiness a permanent memorial of the wonderful enterprise. As time has since passed on also, the best energies of the *Art-Journal* have constantly been devoted to the progressive development of all that was taught by the first International Exhibition.

MM. Schlossmacher & Co., Paris,



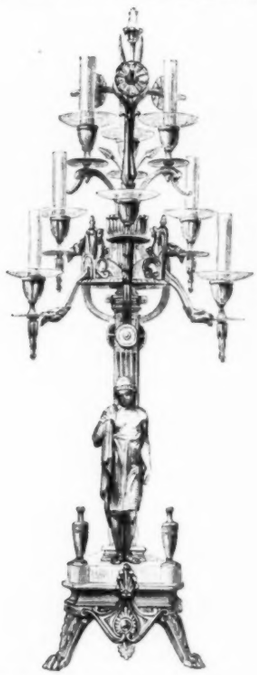
are among the best of its many



manufacturers of Lamps, Chandeliers, Candelabra, &c.; mainly, however, they exert their resources to obtain superiority in the production of Lamps



for the table. They are designed, both as to form and ornamentation, by accomplished artists of France. Those we engrave have been selected from a large and



varied collection—all of great merit. Of their



Lamps for gas we shall hereafter give examples.

The year 1853 witnessed two other Industrial Exhibitions, held in two very different and widely separated capital cities of Europe—Constantinople and Dublin. Both in some degree were based on the general principles of their great predecessor of two years earlier, but both were planned on a comparatively small scale. No very important results were produced by either of these efforts. Great interest was excited by the Oriental display; and it is highly probable that it may have left salutary impressions amongst the races, whose peculiar productions were honourably represented in its collections. Projected and carried into effect by private munificence, the Dublin Exhibition of 1853 failed to realise the patriotic purpose, so ardently desired by Mr. Dargan, of giving a fresh impulse to the Industrial Arts and the native Manufactures of Ireland. The failure arose mainly from the singular circumstance that the prevailing character of the Exhibition was too high. Excellent in itself, it was altogether unsuited for its purpose. It was not adapted to instruct and qualified to improve Ireland, because it was not, what the French Expositions always had been—national; and it could not arouse Irish sympathies and stimulate Irish industries, because it neither participated in the one nor represented the other.

In the next year, 1854, the experiment of a species of Great

M. LEROLLE, of Paris, ranks among its best manufac-



turers of BRONZES; his productions are for the most part careful and scholastic studies of Art. They are of all classes—those for use and those for ornament,



or in which there is a combination of both. We engrave four of them—



a CANDELABRUM, a LAMP and STAND, an INKSTAND, and a CLOCK; the latter being a work of great beauty, in which



the several parts are in perfect harmony.

Exhibition was tried at New York. This project, which was more of a joint-stock speculation than a national enterprise, was unsuccessful, from causes widely different from those that had acted unfavourably in Ireland in the previous year. Excessive intrinsic excellencies were amongst the last imputations that could justly have been laid to the charge of the American experimental Exhibition. Without entering any further into particulars, it is enough to say that the attempt of 1854 left the great nation of the West to produce, in time to come, the *first* peaceful triumph of the Industrial Arts, whether it may prove to be exclusively and yet comprehensively "National" or universally "International," that will be worthy to be identified with the United States.

In our pages all these Exhibitions are described and illustrated.

The Great Exhibition of 1851 included productions of one only of the Fine Arts—Architecture, Painting, and Engraving were not invited to appear. Naturally and rightly desirous that their acceptance of the "International" system should be distinguished by some fresh condition of excellence untried in London, the French assigned to the three unrepresented Arts places of honour in the Exposition which they decided to hold at Paris in 1855.

The interval between 1851 and 1855 was not of sufficient extent to justify so speedy a repetition of an universal appeal. The teachings of 1851 had not had time to accomplish more than their first effects. The startling disclosures, indeed, made by the Exhibition of that year concerning the true state of the Industrial Arts of the world, had produced an agitation too profound to permit men

The contributions of Messrs. PHILLIPS Brothers, eminent JEWELLERS of London, are numerous and of rare excellence, fully upholding the high



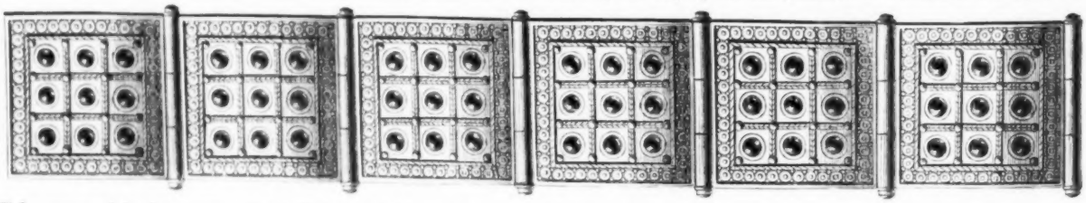
reputation they have obtained as Art-manufacturers of matured knowledge and pure taste.



This page contains examples of their works: two BRACELETS, one of which is a modification



of an Etruscan model; two PENDANTS, enamelled and enriched with precious stones; and three



will be engraved in due course; they will be

BROOCHES, reproductions of Runic Art. We



engrave also the "ALBERT MEDAL," in gold,



bronze, and enamel, distributed by her Majesty

varied by productions not absolutely jewels, but

the Queen to persons who have "saved life at



sea." These examples form but a small portion



of the contributions of Messrs Phillips; others

such works as were "glories" of old goldsmiths.

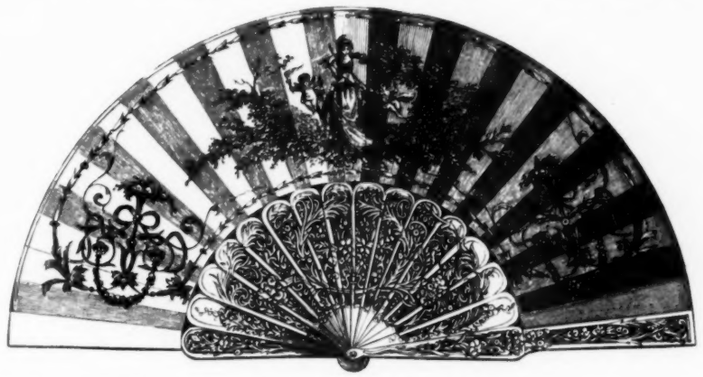
readily to settle down to a system of study and training; in fact, the right and desirable system had first to be sought for and investigated, and then to be approved and brought into operation. Again; the French themselves, experienced as they were in whatever of profitable instruction their own national competitions had been able to impart, on many points had such a start of the rest of the world as must necessarily place the exhibitors of other nations in an anomalous position. To display in a public competition typical examples of their powers, very shortly after they have made an unexpected discovery of their weakness, is a species of spontaneous humiliation from which the bravest of men may shrink without dishonour. And this was precisely the condition of the greater part of the industrial world, when it would be necessary to enter upon preparation for the French Exposition of 1855. The announcement of that undertaking, however, was sent forth; the assemblage of works for competitive exhibition was to be, not "National," as the gatherings at Paris had been in time past, but "Universal." The Fine Arts and the Industrial Arts were all summoned to meet in one magnificent, friendly conclave. The invitation, thus freely given, was frankly if not cordially accepted, and the Exposition of 1855 became a grand fact. The Emperor Napoleon III. and the Empress presided at the opening ceremony on the 15th of May. Amongst the visitors, in the August following, were Queen Victoria and the Prince Consort of England; it was the first visit of an English sovereign to Paris since our Henry V. passed his Christmas there in 1422: and, on the 15th of November the Exposition closed.

It had been partially successful. A complete success was not

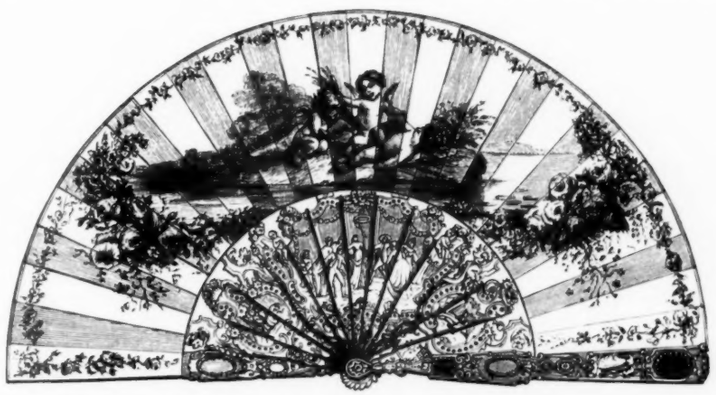
MM. DUVELLEROY, of Paris and London,



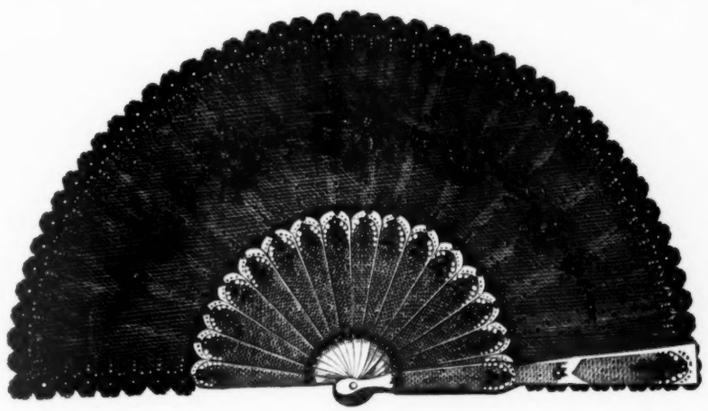
as manufacturers of FANS, sustain a long-established renown. Their reputation has been obtained not only by the grace and beauty of designs,



but by the excellence of materials employed; and especially the exquisite carving, in mother-of-pearl,



ivory, ebony and other woods by which many of them are ornamented; advancing high claims, indeed



to be recognised as works of Art, either of the painter or the sculptor. The firm has secured "Honours"



at which its works have been shown.

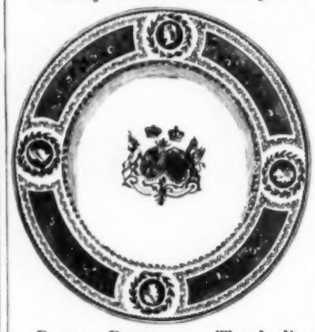
possible in the face of the many causes which combined to prevent it. Regarded from a French point of view, for France this Exposition achieved an almost unalloyed triumph in what the French might fairly consider the triumphant superiority of their national productions. They had set out on this competition with a good lead; and they, if any, were the people to avail themselves of such an advantage and to turn it to a good account. We, on the other hand, had to content ourselves with encouragement rather than congratulation. We should have preferred a greatly prolonged preparation before we appeared on any field of friendly rivalry. But the call came to us, and we replied to it as we best might. And we returned from Paris in 1855, bringing with us to England the best possible encouragement for future exertions, in the assurance that we were applying aright what 1851 had taught us.

The state of the manufactures of the world had been demonstrated in 1851; the masterly execution and the disastrous reproducing had been brought into the full light of day. In 1855 a corresponding revelation was made of the positive and also of the relative condition of Art in Europe. An entirely new course of teaching was thus initiated. Artists of various countries were enabled and induced to understand one another far better than before. Unobserved faults and unexpected excellencies were alike detected, and made serviceable for the general good. A noble emulation, the worthy expression of mutual respect and esteem, was excited under fresh conditions in the loftiest departments of intellectual exertion. And Criticism—inseparable from Art as the shadow from the substance, and necessary to the healthy growth of Art as is the sunlight in the natural world—

Messrs. Goode, of London, exhibit



a variety of first-class examples of



British Porcelain. The leading



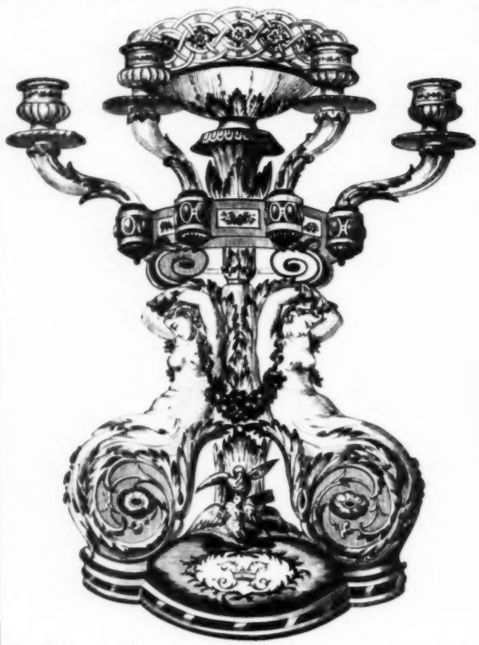
objects on this page are parts of a



Dessert Service (turquoise and gold) made for the Duchess of Hamilton (who is also Princess of



Baden). On one of the Plates will be observed the arms of



the Duchess. The Chandelier is of porcelain, a pure white, graceful in form and harmonious in com-



position—peculiarly suited for a boudoir. It is a "novelty" in Ceramic Art. The



other articles we engrave are selections from the attractive "show" of Messrs. Goode,



which cannot fail to claim marked attention, even in the midst of many great com-



petitors of France, Germany, and England.

from the Paris Exposition of 1855 would have discovered (had that important truth been before unknown), that while its province is assiduously to teach, its duty is continually to learn. In those International Collections, Criticism would encounter suggestions, which would prompt it to turn its glance inwards, in order to search the depth and to explore the range of its own powers.

The copious notices of the first of the second series of Great Exhibitions held in Paris, which have appeared in the *Art-Journal*, accompanied with a numerous and characteristic collection of engraved examples, render detailed remarks unnecessary. Still, for the purpose of facilitating a comparison with the corresponding results of the competition of the present year, we subjoin some statistics relative to the award of prize medals at Paris in 1855.

First, in the Department of the Fine Arts, including Painting, Sculpture, Architecture, and Engraving; the total number of competing artists was 2,156, who exhibited 5,078 works, and amongst them 461 honours were awarded. Of all the artists, nearly one-half were Frenchmen, and by them more than one-half of the works were exhibited, and more than one-half of the honours were borne away. The actual numbers were,—French artists, 1,058; their works, 2,730; and their honours, 289. The exhibiting artists from Great Britain were 295; their works, 785; and their honours, 63. The three countries which contributed next in numerical order, were Belgium, Austria, and Prussia; the numbers of their exhibiting artists severally were,—143, 110, and 109; their works, 274, 215, and 227; and their honours, 31, 15,

We engrave on this page five of many PICTURE-FRAMES made and contributed by Mr. CHARLES ROWLEY, Carver and Gilder of Manchester.



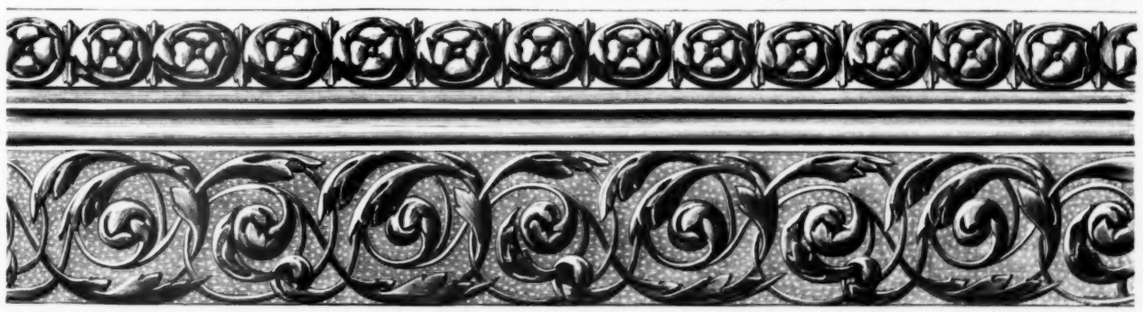
They show how admirably Art may be thus applied, substituting what is excellent for that which is poor and common—making the subordinate



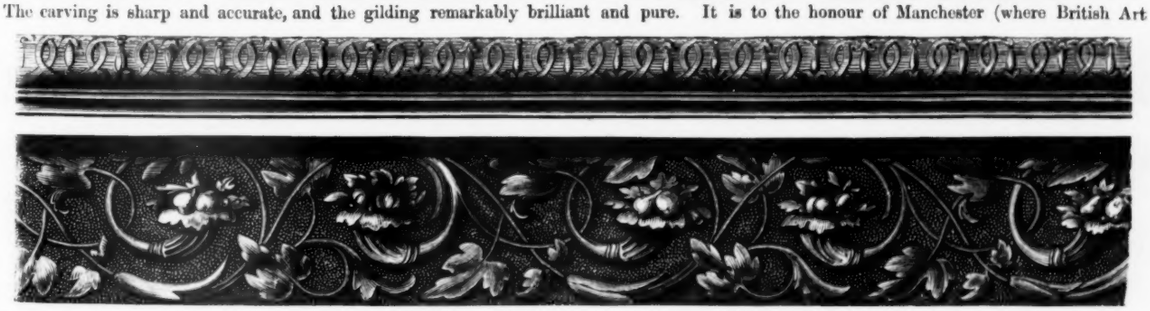
aids of a picture teachers as well as the paintings they enclose. In order to achieve that object, Mr. Rowley has invoked the assistance of true



artists; these frames are from the designs of Mr. MUCKLEY (head-master of the Manchester School), Mr. HARRY ROGERS, and Mr. J. WHITEHEAD.



The carving is sharp and accurate, and the gilding remarkably brilliant and pure. It is to the honour of Manchester (where British Art



has found its most liberal patrons), that in the comparatively minor accessories of Art the best efforts of London frame-makers have been surpassed.

and 20. Thus, 43 honours were distributed amongst 441 artists from all other countries, who exhibited 847 works.

In the productions of the Industrial Arts and in Miscellaneous Manufactures, four ranks or orders of merit were distinguished by the same number of different medals—"Gold Grand Medals of Honour," "Gold Medals of Honour," "Silver," and "Bronze Medals." The exhibitors of France 9,790 in number, and to them were awarded medals of the four classes as follows,—1st Class, 65; 2nd Class, 137; 3rd Class, 322; and 4th Class, 2,088. In the same classes the following awards were severally made:—Great Britain, 1,568 exhibitors; medals, 17, 32, 282, and 329: Austria, 1,362 exhibitors; medals, 15, 15, 202, and 309: Prussia, 1,133 exhibitors; medals, 5, 3, 130, and 239: Belgium, 740 exhibitors; medals, 7, 7, 106, and 147. To four other groups of exhibitors in the same department, the awards were,—Sweden and Norway, 600 exhibitors; medals, 1, 1, 31, and 60: Spain, 550 exhibitors; medals, 0, 1, 27, and 54: Switzerland, 454 exhibitors; medals, 0, 10, 61, and 91: and the United States of America, 140 exhibitors; medals, 2, 3, 13, and 24.

The possible fresh conditions which might determine the distinguishing characteristics of a Great Exhibition were not exhausted by the French, when in 1855 they brought together at Paris collections of the productions of the Fine Arts and the Industrial Arts, and combined them to form a single grand display. All those collections, like the collections in the London Exhibition of 1851, belonged to our own era. They exemplified the *status* of the Arts and Industries of the time then present, when the collections themselves were formed, examined, and criticised. If there were

Mr. G. A. Rogers, who has succeeded



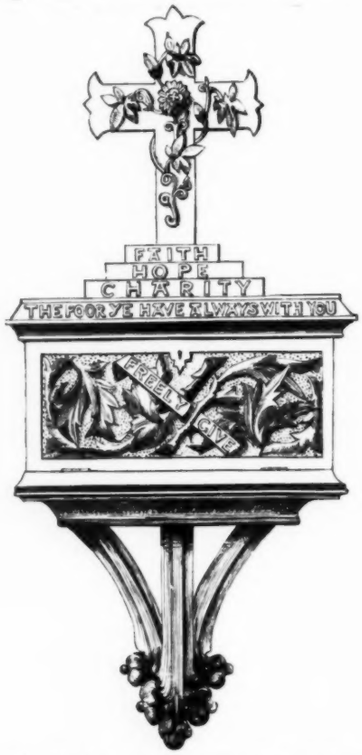
his venerable father, W. G. Rogers (whose



works have been famous during the last



half century), exhibits a case of very charming works in Carved Wood; they are in great



variety, for useful as well as ornamental purposes: those we engrave are chiefly Brackets and Picture-frames. They are designed as well as carved by Mr. Rogers, and



show, in all instances, the influence of the good school in which he has been educated. There is much



of the pure feeling of the father in the pro-



ductions of the son; the same longing for

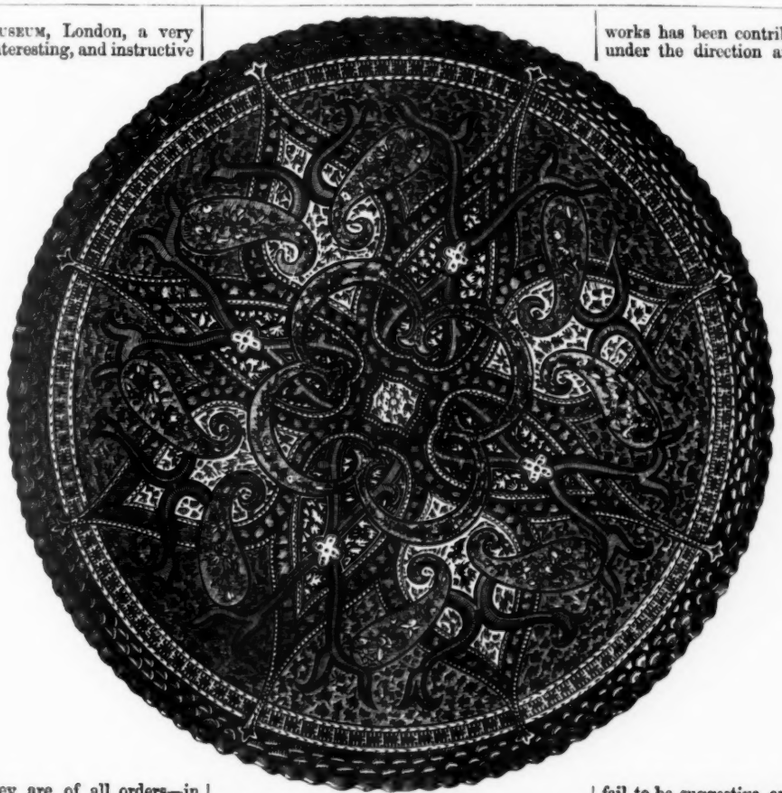


excellence, with earnest desire to achieve it.

any reminiscences of earlier times in those collections, they served simply to declare that living producers were not so forgetful of their predecessors as to be unwilling to trust implicitly to some of them, and to imitate and reproduce their works, and then to consider and to call them their own. What Art and Industry had ever done, apart or in alliance, in past ages, or whether in those ages Art and Industry ever had worked together, or their happy fellowship ever had severed—these and all such like considerations were left untouched by Great Exhibitions until after the year 1855. It was not very probable that what the olden time had to say on its own behalf, and for our sakes also, would much longer remain neglected and unheard. And the olden time was invited to speak, and spoke at Manchester in courtly phrase significantly, unreservedly, and thoroughly to the purpose, in the year 1857, in what was happily enough entitled an "Art-Treasures Exhibition." An Exhibition bearing such a title must take very high ground and assume the loftiest dignity. Possibly, a rigid criticism might question upon some points the exact propriety of the style and title so assumed, but certainly such an Exhibition could need no explanation of its aim and general character. It could be composed only of works of high Art, noble in themselves, and of the more perfect and precious achievements of Art when working hand in hand with manufacture.

The "Art-Treasures Exhibition" of 1857 ably vindicated its right to bear its own magnificent title. It was, indeed, the marvellous realisation of a scheme, which could have been projected

From the INDIAN MUSEUM, London, a very large supply of rare, interesting, and instructive works has been contributed to the Exhibition, under the direction and arrangement of Dr. FORBES WATSON. They are of all orders—in metal, in wood, and especially in textile fabric—derived from every part of India; they cannot fail to be suggestive, and, therefore, practically useful to several classes of manufacturers. We



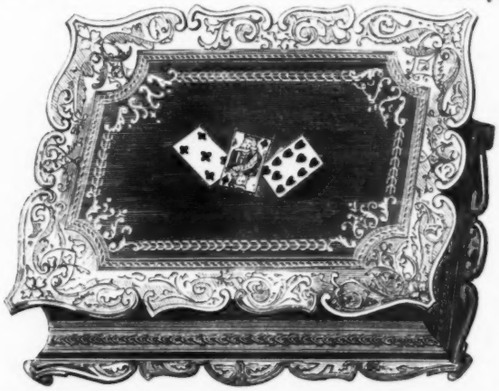


engrave two of them—a BOX, in sandal wood, from Mysore, delicately and beautifully carved; and a small SALVER, enamelled, from Delhi.

only by as marvellous an enthusiasm. The amazing extent, variety, and completeness of the collections exhibited, and their inestimable preciousness, showed how rich England is in genuine treasures of Art, and how justly she may be proud of the liberality of those who would lend them with generous confidence for public exhibition. Without being exclusively devoted to early works, by far the greater part of this Exhibition was provided from the Art-treasury of the past. A few works, and a few only, of a very high order of Art were admitted from the studios of living artists, or were selected from the bequests of their immediate predecessors to the artistic wealth of the nation. Everything else—pictures, sculpture, engravings, goldsmiths' work, gems, jewellery, enamels, metal-work of every kind, ivory carvings, all the varied expressions of ceramic Art, glass, textile fabrics, armour, miscellaneous decorative objects,—all had been produced long ago,—all had become recognised as "treasures of Art,"—all were *authorities*, rather than *specimens*. In but one circumstance of moment did this remarkable display fall short of complete success; it took place at Manchester, whereas it ought to have taken place in London. The right thing—it was in the wrong place. An "Art-Treasures Exhibition" had strangely drifted away from the proper scene for its full triumph, when it established itself in that great centre of modern manufactures without Art—Manchester. This misplacing of the "Art-Treasures Exhibition," which had been ineffectual to check the bringing together such collections as could have surprised none so much as the very

Mr. JOHN BETTRIDGE, of Birmingham, has long held, and continues to maintain, the highest position in England as a manufacturer of WORKS IN PAPIER-MACHE. It is an art that has not progressed of late years; but, we believe, there has not been at any time a production so altogether excellent as the PIANO we engrave. Mr. Bettridge has introduced into several of his works a judicious use of aluminium. We engrave also a CARD-BOX and a small TRAY, of excellent design.







persons who devised the scheme, and made the appeal that brought them, proved fatal to the production by the exhibition of any results in a degree worthy of itself. All, in fact, that was accomplished in the way of result may be thus briefly summed up:—the contents of the Art-treasuries of England were made known; the noble-hearted and confiding munificence of their possessors was proved; the surpassing excellencies of early works of Art, their comprehensive range, and their possession of infinitely varied powers of precious teaching, were fully revealed; the union of Art with Manufacture was shown to be a privilege of the one, and a necessity for the other, and its felicitous and mutually advantageous effects were exemplified in thousands of admirable Art-manufactures. But, in the absence of any other practically beneficial memorials of its having existed, than such as observant and thoughtful visitors may have constructed independently for themselves, the "Manchester Art-Treasures Exhibition" has left it permanently on record that, after a while, there *must* be an "Art-Treasures Exhibition," *under masterly administrative direction, in London.*

Indirectly, the Manchester Exhibition has done eminently valuable service. It attracted attention, with an impressive emphasis before unknown, to the character, the capabilities, and the achievements of early Art; and it convinced us that in these our days, signally distinguished as they are by the splendid

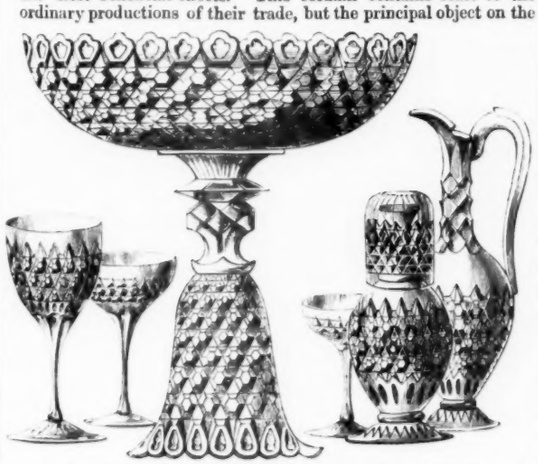
Messrs. J. Defries and Sons, of London, have established renown as manufacturers of Glass Chandeliers, especially such as are



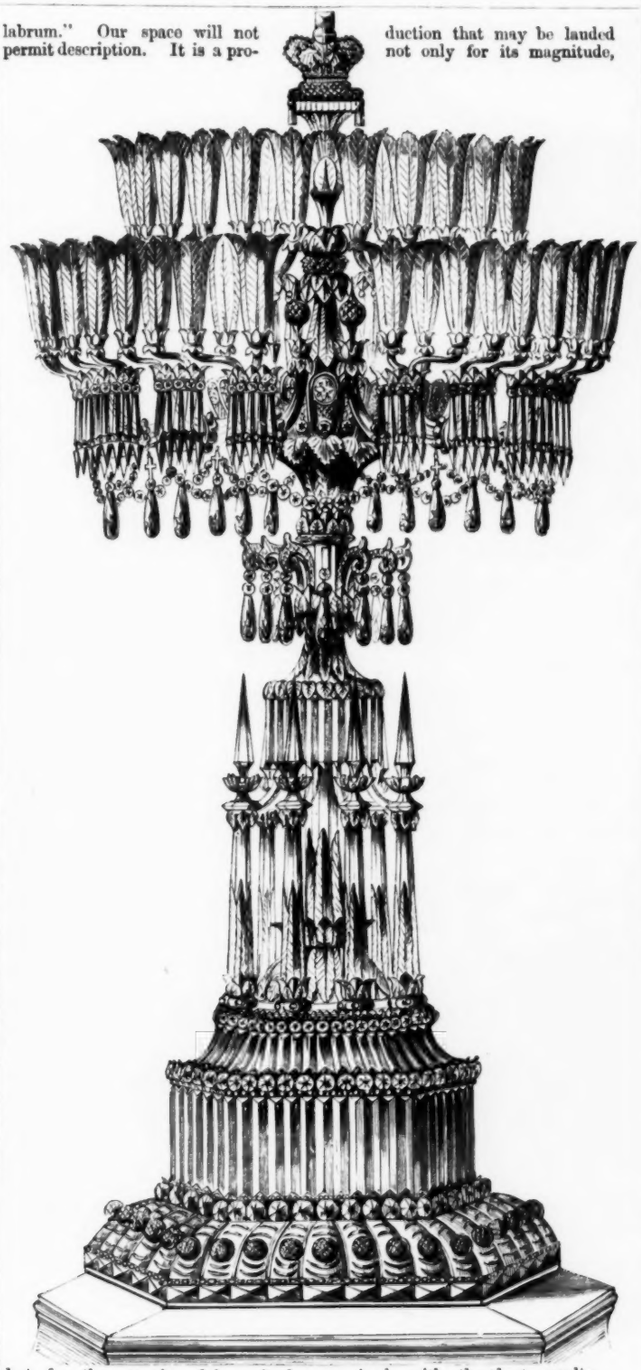
of large size, and intended for public buildings. Not only in England, but in various parts of Europe, in Asia, and in America, they have supplied "light" to many huge edifices, where their



peculiar facilities and immense resources have been exerted with the most beneficial effects. This column contains some of the ordinary productions of their trade, but the principal object on the



page is a Candelabrum, 18 feet high, for forty-eight lights, made for the Exhibition: it is named "the Crystal Jewelled Candelabrum." Our space will not permit description. It is a production that may be lauded not only for its magnitude,



but for the amazing labour it has received, with the best results.

triumphs of Science, and also by a commensurate advance in general knowledge, our manufactures must continue to be distinguished by a lamentable and disgraceful inferiority, until, in the highest sense of that term, we shall have taught them to become Art-manufactures. Again: the example so honourably set by the contributors to the Exhibition at Manchester, has induced the possessors of Art-treasures of all kinds to open their cabinets for the purpose of forming small loan exhibitions—collections, that is, of rare and precious works, lent for public exhibition, and consequently made available as instructors of the highest authority and influence for the general good. It is impossible to form too high an estimate of the importance and excellence of these "Loan Exhibitions," which now are periodically held at the South Kensington Museum, under the direction of the officers of that most valuable National Institution. The possessors of "Art-treasures," having thus learned to regard themselves as treasurers for the benefit of the highest industries of their own times, have invested even the most precious gems of early Art with a fresh value and a new interest. And, on the other hand, the treasure-cabinets of the wealthy, instead of being regarded with envious regret, as barriers hopeless to be passed by students and workers, have become storehouses, no less generous than secure, for preserving the heir-looms of Art, that they may give instruction to those who would learn from them.

Archæology, under the practical influence of the "Art-Treasures Exhibition," has vindicated more fully than before its claim for universal popularity. Always the most faithful handmaid of History, Archæology now is the most efficient ally of living Art.

Messrs. Louis and Siegfried Lövinson, of Berlin, and Jacoby, of London, extensive manufacturers of







works in Carved Wood, supply us with materials for this page. Their productions are infinitely varied, for use and ornament, or both combined; the works of skilful artists in all cases, and often admirable examples of truth and beauty in



design. The Table affords evidence of what this firm can achieve in the higher objects of Art; while our other selections are proofs of the



grace and elegance they introduce into the more ordinary furniture of domestic life. These are generally of oak, firmly made, so as to stand "wear and tear." The firm produces such works in enormous



numbers; they are consequently not



costly, although undoubtedly good.



Now that the early Arts have been discovered to be the most accomplished and able of guides for the producers of the Art-manufactures of to-day, the systematic search for the relics of every early Art, the careful preservation and the publication of equally careful descriptions and illustrations of them, can no longer be attributed to an eccentric admiration for what is both curious and old, or even to a more intellectual interest in what is illustrative of the past. We now know that works of early Art possess the greatest present value and utility, and consequently we have ceased to regard them simply as "objects of antiquarian curiosity." We entitle, and esteem them to be, "Art-treasures," not because they were produced long ago, but rather because of the example they set forth, and the lessons they convey.

No attempt was made by the authorities, who alone in any degree could have succeeded had they attempted, to produce a complete descriptive catalogue of the Manchester Exhibition; and it is obvious that the production of even a partially illustrated catalogue (and more particularly by those who were *not* authorities) was absolutely impossible. Without illustrations, and therefore not in accordance with its customary practice, the *Art-Journal* gave a faithful general description of the "Art-Treasures Exhibition," pointed out its intrinsic excellencies and its defective administration, and demonstrated the infinite importance of what it would serve rather indirectly to accomplish than directly to achieve. Without now attempting to discuss the circumstances which deprived the Manchester "Art-Treasures Exhibition" of

24 JY 57

It was to be expected that the IMPERIAL MANUFACTORY OF SÈVRES would put forth its utmost strength in this competition of All Nations, and it is certain that the productions of the famous establishment are unrivalled as examples of pure Art. We give four of them, two VASES, opposite in character, a JARDINIÈRE, and a BON-BON EPERGNE.





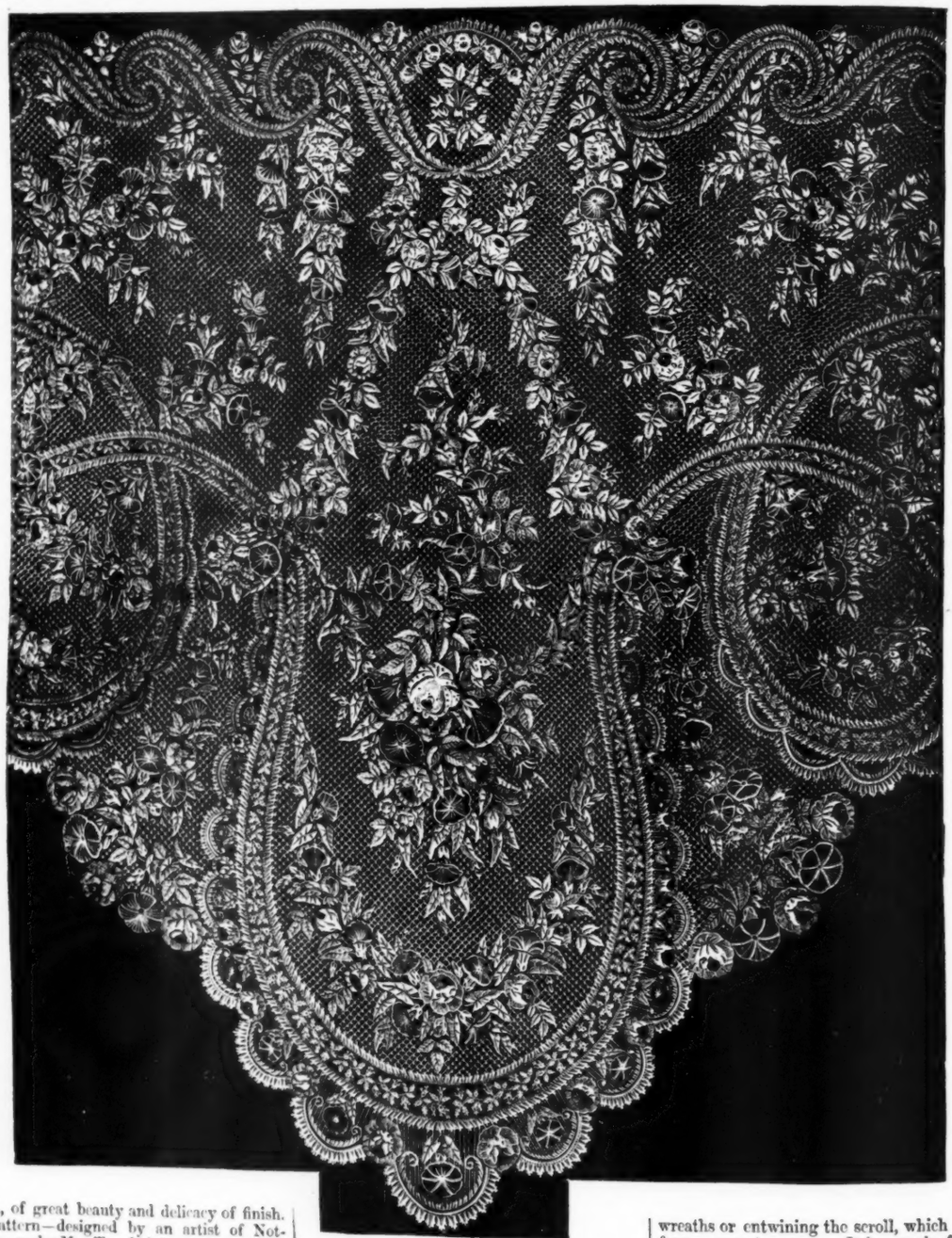




its only really appropriate memorial—a complete and masterly catalogue, accompanied with at least a well-selected series of choice illustrations, it is impossible here to pass over without notice the extraordinary value that such a catalogue would have possessed had it been produced as it ought to have been. A catalogue such as this, treating of such works and such collections as were brought together at Manchester, would have been a "*handbook of suggestive authorities*" of the highest rank; it would have recorded both the true character of vast numbers of early examples of Art-manufacture, and also where they are preserved; and more than this, it might have passed from direct description to critical comparison, and have grouped together works of the same class, which would leave Manchester to return some to one collector's cabinet and others to very different Art-treasuries.

Most unhappily, when the Exhibition was formed, and the work might have been produced, without any serious difficulty and with a certainty of success, the local authorities proved altogether unequal to the duties that grew out of their official position; they were blind to the real importance of their own success; and, accordingly, the idea never occurred to them, that upon them devolved the noble task of *applying* their magnificent Exhibition to the great and beneficent purposes that it was pre-eminently

Mrs. Treadwin, of Exeter, has established a position among the best makers of British Lace. Her productions have indeed increased the estimation in which the lace of Devonshire has long been held. The principal work she exhibits, and of which we give an engraving, is a



Shawl, of great beauty and delicacy of finish. The pattern—designed by an artist of Nottingham, under Mrs. Treadwin's superintendence—is formed of roses and convolvoli in pendant wreaths or entwining the scroll, which extends from corner to corner. It is a work of obvious labour, but one that has yielded the best results.

qualified to accomplish. It is scarcely necessary to add that the Manchester authorities were not the people to accept suggestions that might have led them to make good their shortcomings, or sanction the desire of others to undertake and accomplish what they neglected and ignored. And so this splendid opportunity passed away and was lost.

The triumphant issue of the grand experiment of 1851, while it confirmed the soundness of the "international" principle in great Exhibitions, naturally led to the formation of a plan for the systematic establishment of similar displays, to recur periodically after certain intervals. Ten years were held to constitute an interval of sufficient length both to enable each successive Exhibition to mark a distinct era in manufacturing progress, and also to prevent any one Exhibition from absorbing an undue portion of the time, and thought, and labour of manufacturers; and, on the other hand, it was considered that such an interval would not be so far prolonged as to isolate each Exhibition from its predecessor and successor, or to interrupt the sustained continuity of whatever beneficial influences these Exhibitions might be able to exercise.

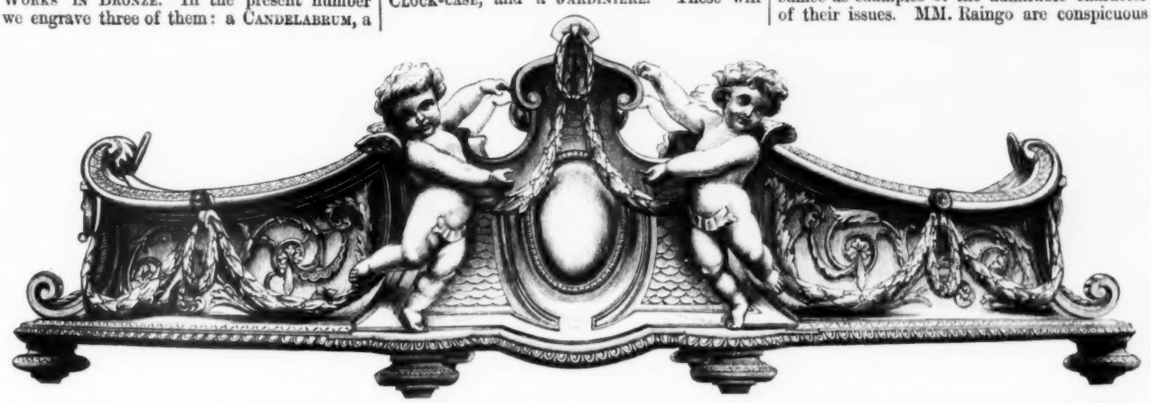
A continental war, sharp, but of short duration, after the manner of 1866, rendered it necessary to fix the second great International Exhibition of London for 1862 instead of 1861; and between those two years, as unexpected as it was sad, there came a national bereavement which inflicted a severe shock upon the preparations for this second Exhibition, and proved signally disastrous to the enterprise itself. The value of the Prince Consort to the first Exhibition of 1851 was indeed most forcibly

MM. Raingo, Frères, of Paris, have long been eminent among the most famous and the most extensive manufacturers of





Works in Bronze. In the present number we engrave three of them: a Candelabrum, a Clock-case, and a Jardinière. These will suffice as examples of the admirable character of their issues. MM. Raingo are conspicuous



for the gilding by which they give brilliancy to the articles they produce. They have had the highest "Honours" in all Exhibitions.

demonstrated by the gravity of the loss occasioned by his absence in 1862. Painful was the contrast between the administration of the Exhibition of 1851, under the presidency of the Prince, and that of 1862, after he had been called away. Nor was this contrast apparent in a less painful degree in the result of the Exhibition, as it was expressed by its financial success; for, while in 1851 an entirely novel enterprise left a clear gain, that of 1862, with all the advantages of precedent and experience, but without the Prince Consort, left no balance whatsoever.

As early as May, 1860, a charter of incorporation was issued by the Crown to Royal Commissioners, under the presidency of the Prince Consort, defining their duties, and investing them with full powers. A guarantee fund amounting to no less a sum than £451,000, was readily formed; and thus the popularity of the project promptly received the most substantial confirmation by anticipation. The general preparations were conducted in a manner no less encouraging and satisfactory; and the assurances of support and co-operation, both abroad and at home, were unanimous and cordial. The interruption caused by the war in Italy did not extend beyond a single year; and with the return

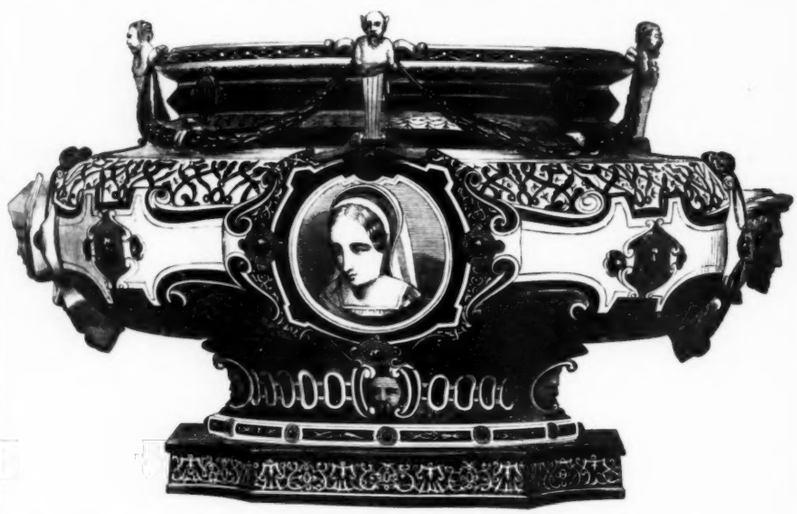
THE ROYAL PORCELAIN MANUFACTORY AT WORCESTER has been renowned for more than a century, and some of its earlier productions are among the most valued acquisitions of the connoisseur in Ceramic Art. So will be its later produce, when Time has made it rare. Under the direction of Mr. R. W. BINNS, F.S.A., the Works have issued many examples not only of grace and beauty, but with evidence of careful study and matured knowledge. The Works at Worcester are not large contributors; but the five examples we engrave in this page will show that Worcester is worthily represented, although to but a limited extent. Its few productions have attracted, and deserved, universal admiration.











of peace, with the sole exception of the early death of the lamented Prince Consort, all went on with the fairest promise. As before, the grand difficulty to be encountered and overcome by the Commissioners was the Exhibition building; and now this problem involved a fresh element of difficulty, in the requirement of a principal portion of the edifice to be specially adapted for the safe keeping and the effective exhibition of a series of grand collections of pictures and drawings of the highest order of Art, and of the greatest value. The creator of the building of 1851 was still living; but no application was made to Sir Joseph Paxton for his services. Nor was any appeal addressed to the members of the architectural profession. Instead of either of these courses of action, it pleased the Commissioners, to instruct an officer of the Royal Engineers, Captain Fowke, to erect the required building from a plan and design prepared by him—subject, however, to certain modifications and alterations suggested and ordered to be carried into effect by the Commissioners themselves. How far what was Captain Fowke's real intention in his own plan and design became distorted under the control of the Commissioners probably never will be made publicly known; but thus much is certain—that the building actually erected was generally condemned, and that, ultimately, a vote of Parliament peremptorily

Messrs. CRACE, of London, have obtained the highest honours in all Exhibitions; their contributions to that of Paris amply sustain their fame. The CABINET we engrave is



an example of the elegance to be obtained by the use of various coloured woods, both in construction and as marquetrie. The style of ornamentation adopted is a rather classic rendering of the Cinque-cento Italian. In the upper portion the pilasters are of ivory, inlaid with dark woods, the caps and bases being of or-molu. The door panels are of satinwood, inlaid with coloured woods. Between the

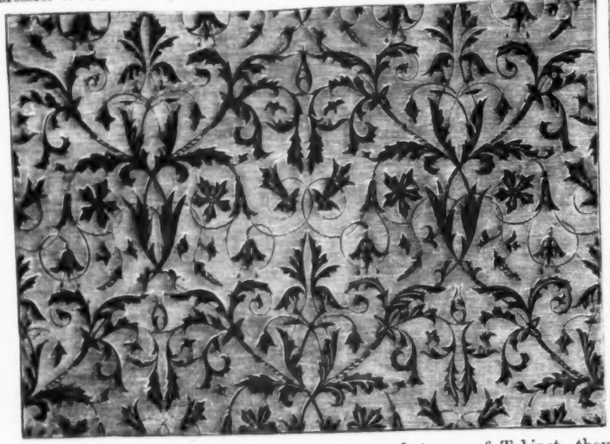


panel and frame are margins of ebony inlaid with ivory; the frame being of purple wood, and all the mouldings of or-molu. We engrave also the carved Panel of another Cabinet—a work of great beauty and in the purest taste.

ordered its demolition. It is no less certain also, that Captain Fowke (who, like the Prince Consort, has been called away in the prime of life), a gentleman of no ordinary ability, subsequently produced designs for various public buildings in connection with the Government Department of Science and Art, which designs are powerfully suggestive of a suspicion that whatever was comparatively good in the Exhibition building of 1862 ought to be assigned to Captain Fowke, the "modifications and alterations" of his plans having the credit, such as it is, of much, if not of all, that was positively bad. Without attempting, or even desiring to carry out suggestions and suspicions such as these, we are content to record, first, that unhappily the Exhibition building was erected; and, secondly, that happily it was demolished. So far as the requirements of the Exhibition were concerned, this building provided sufficiently well for them, its great demerits consisting in its own architectural unworthiness, and in the enormous cost of its erection.

In two grand conditions the Exhibition of 1862 differed from its predecessor of 1851. In the first place, it contained picture-galleries, in which the pictorial and the plastic arts appeared in happy alliance. Pictures, the works of foreign artists, lately had become gradually better known to those who yearly were enabled to visit the London galleries specially devoted to the reception and exhibition of them; still, to vast numbers of the visitors of the Great Exhibition of 1862 foreign collections of pictures, the works of living artists, were altogether novelties; and also, in those same collections several schools of Art for the first time were represented in any English exhibition. Thus was the

Messrs. W. Fry & Co., of Dublin, have created a new "industry" in Ireland;



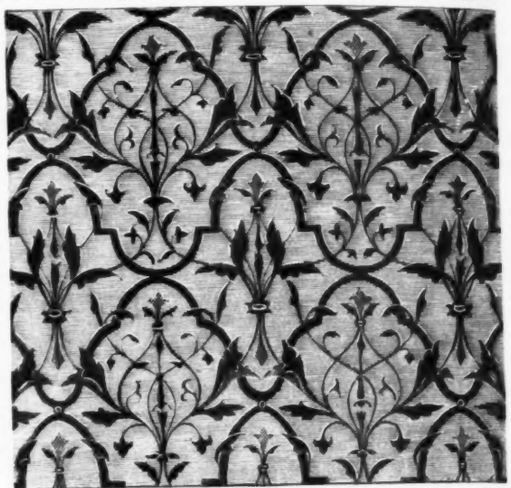
having established the highest repute as manufacturers of Tabinet, they



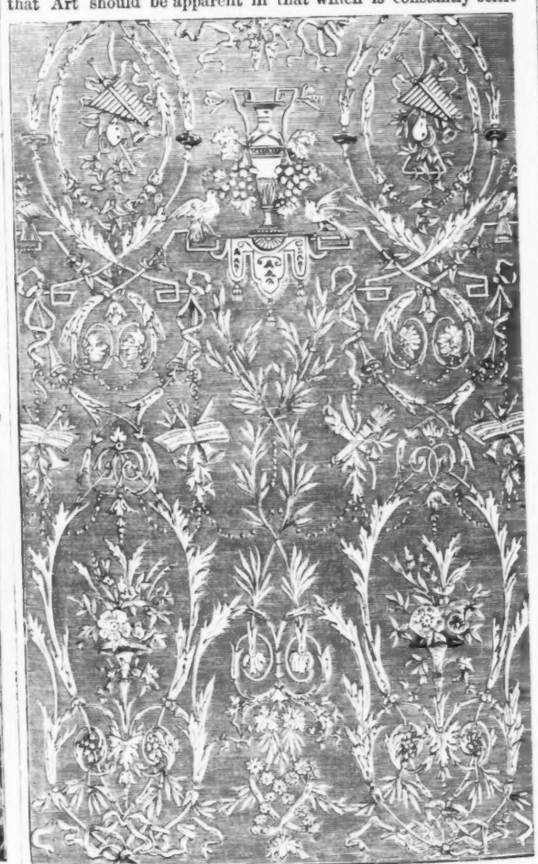
directed their energies to productions in a kindred branch of Art, and in the



manufacture of Silk Figured Terries compete with the leading producers of England. These Terries are of silk and worsted, and their use is for curtains and for covering furniture; it is, therefore, especially requisite



that Art should be apparent in that which is constantly before



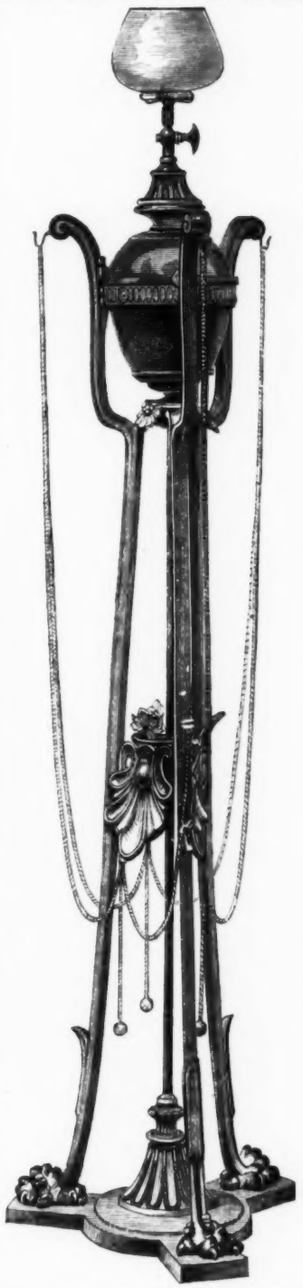
the eye. The designs of Messrs. Fry are—in all their issues—pure in taste, harmonious in composition, and artistically true.

"International" principle carried out in a fresh direction; and the great community of artists thus was enabled to form new friendships, to observe Art under novel aspects, and to study under teachers before unknown. Again: as the Exhibition of 1851 was a grand demonstration of what the exhibitors had to learn, so in 1862 was shown what application had been made of the lessons learned eleven years before, and what advance had been achieved under the practical influence of this good guidance. A comment of a practical character had, indeed, been set forth upon these very points at Paris in 1855; but it then was premature; it then was required too soon, before sufficient time had been given for the learners to grasp even the whole range of the lessons that they were studying, and consequently before it was possible for them to accomplish more than what might be available for future encouragement. In 1862 the time had come for definite results of some kind or other, to be expressed with some degree or other of emphasis. And the Exhibition of 1862 told its own tale, no less clearly than its predecessor of 1851 had done. On every side were evidences of progress in design, coupled with equally decided evidences that this progress was not yet very far advanced, because it was not yet based upon a thorough knowledge of Art. An approach towards a just appreciation of the high qualities of Art might readily be discerned; and here and there were significant signs that clear ideas as to style in

MM. Miroy, Frères, of Paris, exhibit excellent works in Bronze, and in Bronze Imitations: the two Figures—bearing gas-burners



—are in the latter, the tripod Lamp-stand in the former. It will be obvious that these works are from models by accomplished artists. MM. Miroy occupy two



stalls in the Exhibition—one for works in the true metal, and one for those by which it is successfully imitated.



design were beginning to gain ground. It was specially remarkable that the worthiness of early Art was beginning to be felt and understood; and that the infinite superiority of the earlier in preference to the later styles of decorative Art was fairly acknowledged. Thus a grand advance was made—or rather, thus a most important first step was made towards a truly grand advance. As was inevitable in the case of students who had everything to learn, the highest aim in dealing with early Art in 1862 was to attain to a faultless copying of fine and authoritative early examples, and this was accomplished again and again with signal success, since here, as before, there was the ever-present exemplification of a manual skill, competent to produce anything and everything.

The faculty of comparison afforded by the Exhibition of 1862 was singularly interesting and of extraordinary value. There was progress in all its varied forms, developed from every variety of aim and motive, and worked out under conditions and with agencies no less various. The diverse ways in which the thinkers and workers of different countries had simultaneously set themselves to accomplish the very same thing—improvement in their productions, were eminently curious, and always abounding both in direct instruction and in indirect suggestiveness. In this comparison English works generally stood in an honourable position. As would be expected, both in English works and in those of other countries, there were constantly apparent those attempts to travel by a royal road to excellence, which always indicate a desire to rest content with only a partial and superficial knowledge. All these things combined to indicate a state of transition in Industrial Art—a satisfactory transition, however, since it was leading

Messrs. Holland and Sons, of London, exhibit, among other works (all their contributions being for Gothic furnishing), a Dressoir for a dining-hall; it is of oak, inlaid, and relieved by gilding, the centre of the canopy being surmounted by a gablet with a carved subject, in bas-relief, and mottoes from "Pericles:" the arched panels below the canopy are filled with solid inlays, representing fish, fruit, game, &c.



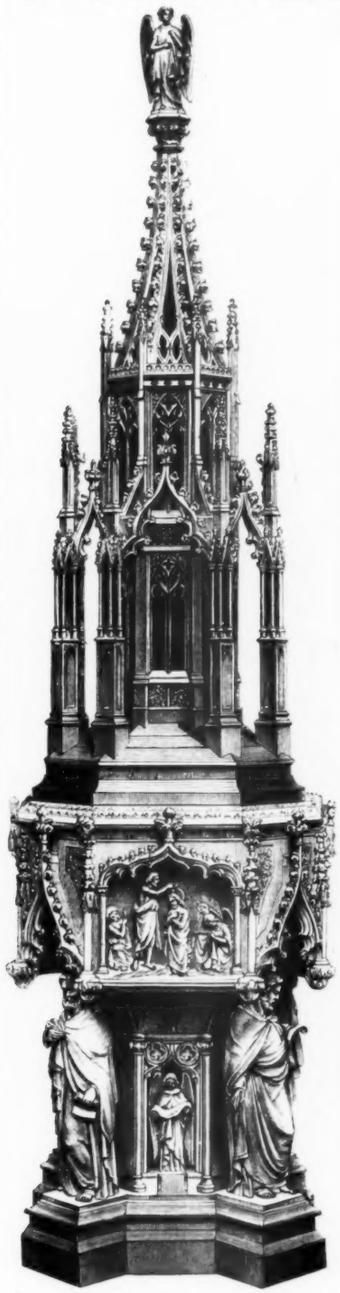
The metal work is entirely of hand-wrought brass. The artist who has supplied the designs is Mr. B. J. Talbert. It will suffice to say of this admirable production of Art-manufacture, that it fully sustains the renown of an establishment that has long been, everywhere, famous.

up from a lower to a higher condition of things. We now are awaiting the evidence of such a more mature advance, as will show the transition to have been passed through, and the higher condition of things to have been attained.

Strong in painting, in sculpture the Exhibition of 1862 was weak, and in architecture (as exemplified in architectural drawings) weaker still. The history of the Exhibition building was probably more than sufficient to deter many architects, and particularly those of the highest power, from exhibiting within its walls; but, whether this were so or not, the condition of the Art of Architecture, as it then existed, if dependent upon the testimony of the 1862 Exhibition, would have appeared low indeed, had it not been for one splendid exception to the prevailing rule—the new choir-screen for Hereford Cathedral. In sculpture, in like manner, the noble works were few in number, and exceptional in character, a sentimental style verging on the sensational, and accompanied with an excessive refinement of treatment, being too prevalent to be consistent with a really healthy condition of the sculptor's art.

Concurrent with the decided general improvement in Art-manufactures, so honourably characteristic of this Great Exhibition, there was evident an increasing tendency to introduce the bazaar element on a comprehensive scale. Vast quantities of objects were sent, and (what was much less pardonable) were accepted and permitted to take a part in the display, which had no claim whatever to be exhibited, however well qualified they might be to be sold. A retrograde movement of this order may be promptly detected, and it is imperative that it should be checked at once,

These engravings are from a FONT and the reduced model of a FOUNTAIN, the Market-place, both being munificent gifts of the Earl of Dudley to the town; they are the work of Mr. JAMES FORSYTH, the eminent sculptor of London. In constructing the Fountain he has been assisted by the sculptor MONTI, and in the Font by the architect BLORE. It is impossible here to describe them. They are works of the





former to be placed in the Church of St. Thomas, Dudley, the latter in the very highest order, designed with great ability and executed with consummate skill. We may congratulate the town of Dudley, and join the general public in thanking the noble Earl for his generous gifts.

and with decided resolution. Typical examples of such works as will command a ready and an advantageous sale, differ altogether from numerous collections of objects that are repetitions of one another, and that are distinguished by nothing in particular beyond being all of them comparatively good of their kind. Every work that is admitted into a Great Exhibition, as its qualification for admission, ought to possess some distinct quality of excellence. Of course it is not intended, as it would be very far from desirable, that single specimens, and single specimens only, of every variety of the productions of the Industrial Arts should be sent to a great Exhibition; but, the contrary extreme is that which it is most important to prevent—the multiplying specimens to an extravagant excess, palpably and necessarily with no other object than a lucrative commercial speculation. Of objects of absolute mediocrity in their own department of use or ornamentation, or which are common as articles of commerce, it would be superfluous to adduce any argument to disqualify them altogether—the bazaar is the place for them, certainly not a Great Exhibition.

For the sake of comparison on such points with the earlier Exhibitions, and also in order to facilitate a similar comparison with the Paris Universal Exposition of this present year, we now proceed to give, in as concise a form as possible, some of the most characteristic statistics of the London Great Exhibition of 1862.

On Thursday, May the 1st, the Exhibition was formally opened with a state ceremonial, in which the Duke of Cambridge bore the principal part; but, from various causes, the work of preparation and arrangement was not complete earlier than the com-

Among the most eminent of the manufacturers of



Austria who have successfully combined Art with



Art-industry, is Herr D. Hollenbach of Vienna,

whose numerous contributions are very varied, and all of the highest excel-



lence, conspicuous not only for accuracy of finish and excellence of design—the

designs being furnished by some of the best artists of the Empire—but in gilding they are unsurpassed,



if indeed they are reached, by any other productions exhibited. We shall engrave several of



Herr Hollenbach's works. This page contains but a small portion of his many valuable contributions in Candelabra, Chandeliers, and Lamp Stands.

mencement of June. The admissions were by season tickets, at five and three guineas (the former including admission into the adjoining Horticultural Gardens), or by payment at the entrance, after May, of 1*s.* on four days in each week, 2*s.* 6*d.* on one other day, and 5*s.* on the sixth day. During the bustle and confusion of the month of May, visitors not possessed of season tickets enjoyed the privilege of paying for admission only the two higher rates that have just been specified, with the payment of £1 on either the 2nd or the 3rd days of that month. The total number of visitors of all classes, including the exhibitors and officials of all ranks, who entered the Exhibition from first to last, appears from the official returns to have been 6,211,103; the average number of visitors present each day was 36,328; and the greatest number present on any one day—it was on Thursday, October 30th—was 67,891. The Exhibition was finally closed on the 15th of November, without any impressive public recognition of the fact; but a second ceremonial had previously taken place, on the occasion of the formal declaration of the prizes, on Friday, July the 11th. For many reasons it was well to dispense with all display that might be avoided without injurious effects, especially because of the painful associations inseparable from any and all great Exhibition pageantry in London in the year 1862. The admissions by payment at the door produced the sum of £328,858; to this is to be added for season tickets, of which 27,800 in all were sold, £79,602; and from various other sources, £51,171: thus making the entire sum received by the Royal

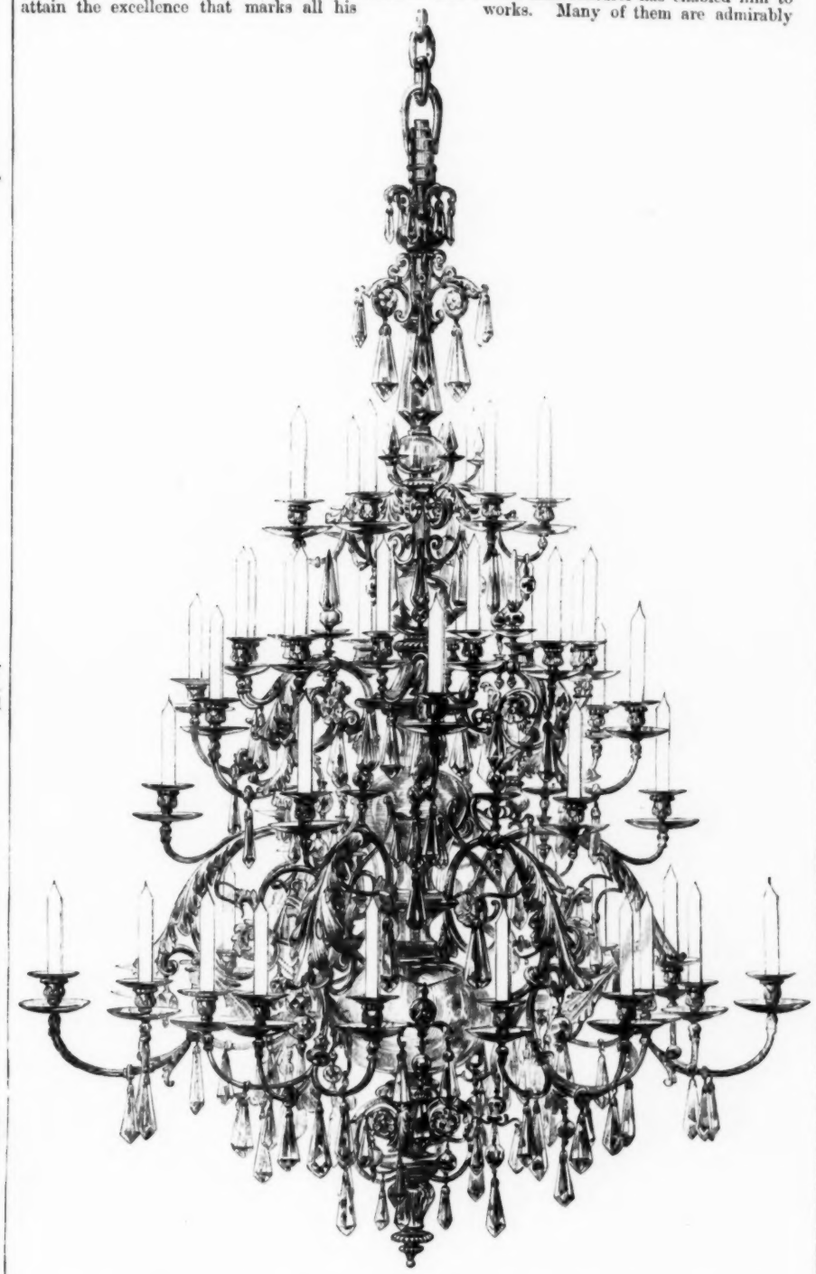
Herr Lobmeyr, of Vienna, a famous and extensive manufacturer of Glass, exhibits ob-



jects of all classes and orders, from the ordinary drinking-cup to the elaborate candelabrum. They are, for the most part, of very beautiful



designs—the designs being supplied, indeed, by eminent artists of Austria, among whom are specially named the Professors Hansen, Hieser, and Schmidt, and the architects Storck and Rincklake. This resort to the best authorities as aids to the manufacturer has enabled him to attain the excellence that marks all his works. Many of them are admirably



engraved; in some instances the glass is mixed with bronze (as in each of the cases we engrave). It is also worthy of special record that his works are produced at singularly small cost.

Commissioners to amount to £459,631. The expenses of the Exhibition, from first to last, and of every kind, absorbed precisely that very sum, leaving the Royal Commissioners in the full possession of the accomplished fact of their Great Exhibition, and without any debt whatever, or any, even the smallest, surplus funds.

The ground covered by the main building was about 16 acres in extent; it measured from east to west 1,200 feet, and 560 from north to south. A further area of about 7 acres was covered by the two "annexes;" thus the total area roofed over amounted to 988,000 square feet. In 1851, as has been shown, the Exhibition building covered 799,000 square feet; and, in 1855, at Paris, the space roofed over was 953,000 square feet. Again, in London, in 1862, an additional uncovered space, adjoining the building, of 35,000 square feet, was used for the purposes of the Exhibition; but at Paris more favourable local circumstances enabled the authorities, in 1855, to occupy the large uncovered space of 547,000 square feet, equal to more than half of the whole area of their roofed-in edifice. It appears, consequently, that the total areas, under the cover of roofs and uncovered in the open air, occupied by the two Great Exhibitions of Paris in 1855, and of London in 1862, amounted respectively to one million and a half and to one million and twenty-three thousand square feet.

The total area of the Exhibition building of 1862, including all its gallery space, was 1,291,827 square feet; and of this 1,144,827 square feet were available for the purposes of the Exhibition.

The Exhibition itself was divided into two grand primary departments, which again were subdivided into various sections;

The Société des Marbres Onyx d'Algérie, under the direction of M. Viot, contributes admirably, though not extensively, to the Art of the Exhibition. The works exhibited are of bronze-doré, combined with the peculiar and very beautiful marble of Algeria. Its "exhibits" are of the very highest order—perfect triumphs of artistic genius and skill. They are of vases and figures, applied as candelabra, clocks, fountains, &c.; and are rather issues of the atelier of the sculptor than the workshop of the manufacturer, conferring high honour on each.







first, the *Fine Art Department;* and, secondly, the *Industrial Department.*

I. The Fine Art Department included these four sections:—1. Architecture: 2. Painting in Oil and Water-colours, and Drawings; with a sub-section assigned to Art Designs for Manufactures: 3. Sculpture, Models, Die-sinking, and Intaglios: and, 4. Etchings and Engravings. The main galleries set apart for the display of works in these four sections, afforded altogether 2,428 linear feet of wall space, in halls 50 feet wide, 43 feet high, and lighted from above: and auxiliary galleries, 25 feet wide, and in height 17 feet, also lighted from above, added no less than 2,356 linear feet—nearly doubling the whole of the main wall space. Of the whole of this space one-half was assigned to Foreign Countries, the other half being reserved for our own country and her dependencies. The total number of the works exhibited was 6,529, by which 2,305 artists were represented. The works of the United Kingdom and the Colonies were 3,651, representing 990 artists: of these 633 works by 197 artists were in section 1; 1,874 works by 545 artists, in section 2; 321 works by 96 artists, in section 3; and 823 works by 152 artists, in section 4. The foreign works in all were 2,878, by 1,315 artists: 350 works by 107 artists in section 1; in section 2 were 1,496 works by 777 artists; 580 works by 256 artists in section 3; and 452 works by 175 artists in section 4. France exhibited 500 works, including 284 pictures, representing 255 artists. Italy, 441 works, including 123 pictures, by 201 artists. Austria, 157 works (120 pictures) by 91 artists; Germany,

On this column we engrave a very beautiful work—a MONSTRANCE, after the design of Professor FREDERIC SCHMIDT, Cathedral Architect. It is in silver-gilt, by ANTON RASEK, artist in silver and bronze, of Vienna.



Herr TÜRPE, of Dresden, exhibits, among other works of merit, a CABINET of great beauty, exquisitely carved. It is of ebony, but the bas-reliefs are in pear-tree wood. The sculptured portions are the work of a true artist, and as a whole it is a production of the very highest order of Art-manufacture. The establishment of Herr Türpe is the largest of the kind in Saxony, and supplies many of the mansions of Europe.



484 works (193 pictures) by 300 artists; Belgium, 182 works (118 pictures) by 92 artists; Holland, 142 works (128 pictures) by 70 artists; Rome, 291 works (sculpture 181) by 106 artists; Russia, 184 works (79 pictures) by 72 artists; Spain, 66 works (50 pictures) by 41 artists; Denmark, 113 works (85 pictures) by 63 artists; Norway and Sweden, 109 works (97 pictures) by 45 artists; Switzerland, 123 works (109 pictures) by 55 artists; the United States, 27 works (20 pictures) by 12 artists; Turkey, 5 pictures by a single artist; and Brazil, 10 works, 6 of them pictures, by 9 artists.

Living artists were invited to name for exhibition only such of their works as had already been exhibited. In the case of the artists of the United Kingdom, of Italy, Austria, Denmark, and Russia, and to some extent also of Spain, the Exhibition included the works of artists who were living on, or subsequent to, May 1st, 1762. In other schools, only the works of living or of lately deceased artists were admitted. In France, the limitation was drawn within very narrow limits: in regard to living artists, to works executed since 1850; and in regard to deceased masters, to artists born since 1790, and to pictures painted since 1840.

It was decided that in the Fine Art Department no prizes whatever should be awarded.

II. The Industrial Department was first divided into the three great sections of *Raw Materials*, *Machinery*, and *Manufactures*, and, secondly, into 36 classes, as follows:—*Raw Materials*—1. Mining, Quarrying, Metallurgy, and Mineral Products. 2. Chemical and Medical Substances, Products, and Processes. 3. Substances and Preparations used for Food. And, 4. Animal and

Messrs. Winfield & Co., of Birmingham, who have long-established repute for the production of works in Brass and Or-molu, more especially Bedsteads and Chandeliers, contribute several skill—in brilliancy of appearance





works of a high order, with reference to design as well as execution. Of the Chandeliers we give two admirable examples; they are of considerable merit, and confer honour on the great



capital of the metal district. We add one of the suspending pillars. Those who call to mind the collection exhibited by this eminent firm in 1862, will readily believe that these contributions manifest exceeding and invaluable perfection of finish.

Vegetable Substances used in Manufactures. *Machinery*—5. Railway Plant and Appliances. 6. Carriages not connected with Rail or Tramways. 7. Manufacturing Machinery, Tools, and Appliances. 8. General Machinery. 9. Agricultural and Horticultural Machines and Implements. 10. Civil Engineering, Architectural and Building Contrivances and Appliances. 11. Military Engineering and Equipments, Ordnance and Arms. 12. Naval Architecture and Marine Appliances. 13. Philosophical Instruments, and Processes depending upon their use. 14. Photographic Apparatus and Photography. 15. Horological Instruments. 16. Musical Instruments. And, 17. Surgical Instruments and Appliances. *Manufactures*—18. Cotton and its Products. 19. Flax and Hemp. 20. Silk and Velvet. 21. Woollen, Worsted, and all Mixed Fabrics. 22. Carpets. 23. Various Fabrics shown as specimens of Printing or Dyeing. 24. Tapestry, Lace, and Embroidery. 25. Skins, Furs, Feathers, and Hair. 26. Leather, including Harness. 27. Articles of Clothing of every variety, to form 4 sub-classes. 28. Paper, Stationery, Printing, and Bookbinding. 29. Educational Works, Appliances, Specimens, and Apparatus, in 4 sub-classes. 30. Furniture, Upholstery, Paper Hangings, and Papier-Mâché. 31. Manufactures in Iron, Tin, Lead, Zinc, and Pewter, and General Braziery. 32. Steel Manufactures, Cutlery, and Edge Tools. 33. Works in the Precious Metals and their imitations, and Jewellery. 34. Glass. 35. Pottery. And, 36. Dressing Cases, Despatch Boxes, and Travelling Cases. In these 36 classes there were—from Foreign Countries, 18,061 exhibitors; from the United Kingdom, 5,415; and from the British Colonies and Dependencies, 3,072; making a grand total

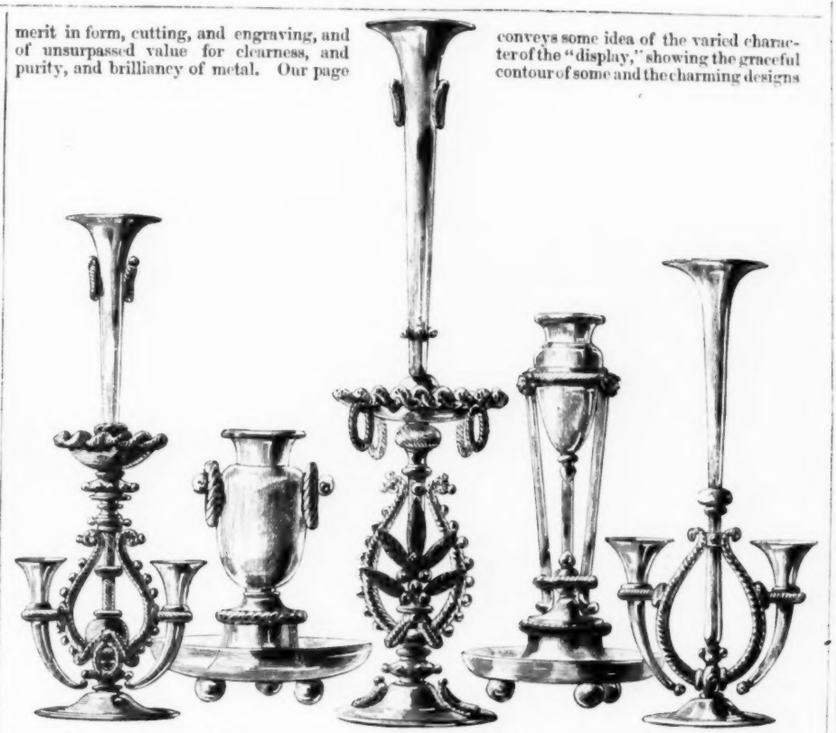
From the collection of GLASS exhibited by



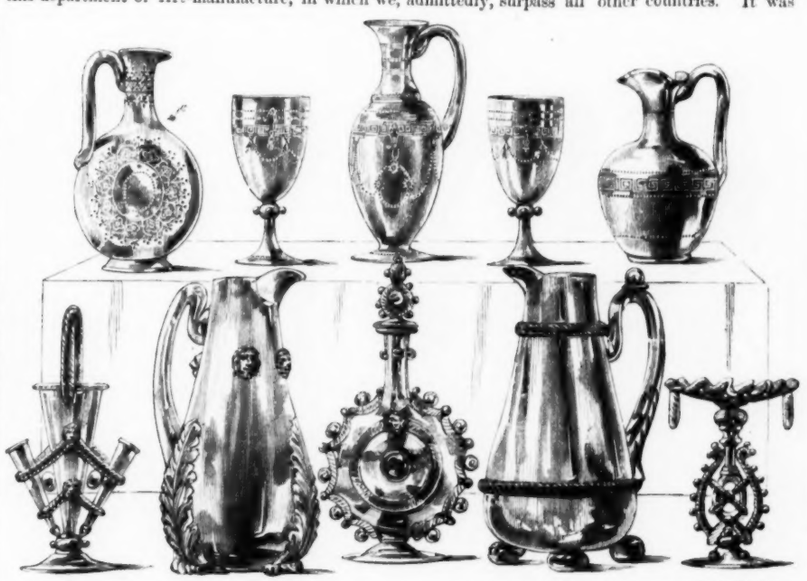
Messrs. PHILLIPS AND PEARCE we select



several examples; they are pre-eminent for merit in form, cutting, and engraving, and of unsurpassed value for clearness, and purity, and brilliancy of metal. Our page



conveys some idea of the varied character of the "display," showing the graceful contour of some and the charming designs engraved on others. To Mr. Pearce England is indebted for much of the supremacy she maintains in this department of Art-manufacture, in which we, admittedly, surpass all other countries. It was



he who chiefly introduced the many and great improvements to which table-glass more especially has been of late years subjected; and it is gratifying to find him in 1867 keeping the place he held in 1862.

of 26,548 exhibitors in the Industrial Department. The prizes awarded in this Department by the juries, which included 641 persons of eminence, were of two orders or degrees only—Medals (designed and executed by Mr. Leonard Wyon, of London) and Honourable Mentions. The awards consisted of 6,335 Medals and 5,072 Honourable Mentions. Of the former, 4,417, and of the latter, 3,297, were awarded to Foreign Exhibitors; consequently, to the Exhibitors of the United Kingdom and its Dependencies there were awarded 1,918 Medals, and 1,775 Honourable Mentions.

The Awards to the Foreign Exhibitors may be classified as follows:—the French Empire—Exhibitors, 4,030, Medals, 1,629, Honourable Mentions, 1,049; Austria—Ex., 1,413, M., 504, H. M., 377; German, Minor Kingdoms and States—Ex., 1,158, M., 388, H. M., 293; Prussia—Ex., 1,189, M., 330, H. M., 233; Italy—Ex., 2,099, M., 322, H. M., 317; Belgium—Ex., 799, M., 251, H. M., 194; Russia—Ex., 724, M. 176, H. M., 123; Sweden and Norway—Ex., 727, M., 153, H. M., 153; Spain—Ex., 1,643, M., 133, H. M., 149; Switzerland—Ex., 374, M., 119, H. M., 94; Holland—Ex., 348, M., 69, H. M., 79; Denmark—Ex., 285, M., 59, H. M., 50; Greece—Ex., 296, M., 57, H. M., 47; Rome—Ex., 76, M., 19, H. M., 6; Turkey and Egypt—Ex., 787, M., 86, H. M., 43; United States of America—Ex., 128, M., 58, H. M., 31; Brazil—Ex., 230, M., 46, H. M., 38; South American States, Ex., 110, M., 18, H. M., 12; Miscellaneous—Ex., 65, M., 20, H. M., 9.

The *Illustrated Catalogue* of the Great Exhibition of 1862 in London, published with the *Art-Journal*, will be found to have been produced upon the same general plan as our present companion

We engrave two graceful examples of BOUDOIR MIRRORS, selected from works contributed by MM. LIONNET, FRÈRES, of Paris. They



are of iron silvered—"galvano-plastique"—and though cheap



have much of the value that Art so often bestows on costlier metals.

The beautiful CABINET and CLOCK, in Buhl, are engraved from the contributions of MM. PECQUEREAU AND SON, eminent producers of



Furniture, who take high rank among the most eminent manufacturers of Paris.

volume for this year's Paris Exposition. Photography in 1862 lent its powerful aid, as it lends it now in 1867; and our Engravings, accordingly, in both these volumes for fidelity of representation and in their artistic character may take rank together. In addition to the various essays which, with brief descriptive notices of the works illustrated in our pages, accompanied our engravings, the *Art-Journal* contained a series of articles, both critical and descriptive, devoted to the Exhibition of 1862 and its more important contents; and to them we now refer, as being introductory to the corresponding articles that will appear in due succession in the *Art-Journal* for some time to come.

In treating of the present Paris Exposition, we have decided by no means to restrict our attention to those exhibited works that we illustrate; but, on the contrary, it is our purpose to describe and to criticise with the same care and the same interest where engraved illustration is neither possible nor desirable. The UNIVERSAL EXPOSITION we deal with as a grand whole. We have resolved it into its component elements; and, as our work proceeds, we shall be found to have analysed and investigated and reported wheresoever Art has, or ought to have, anything to do. And we are well assured that the sympathies of our readers are with us, when we declare that we have looked to this Exposition with a confident expectation of finding Art at work in it with an energy unprecedented in modern times, and having its field of action expanded far away beyond all recent conventional boundaries, so as to have approached to its old universal compre-

This very beautiful CABINET is the work of Herr GUSTAV STÖVESANDT, of Carlsruhe, the principal manufacturer of the Grand Duchy of Baden, a large exporter of first-class works to England, America, Spain, Russia, and India, and other countries; his fame being indeed established in all parts of the world. The cabinet is composed of three different kinds of "nut wood"—the body of German, the ornaments of Italian, and the carved bas-reliefs of American. It is a production of the best order of Art, and confers the highest credit on the manufacturer.

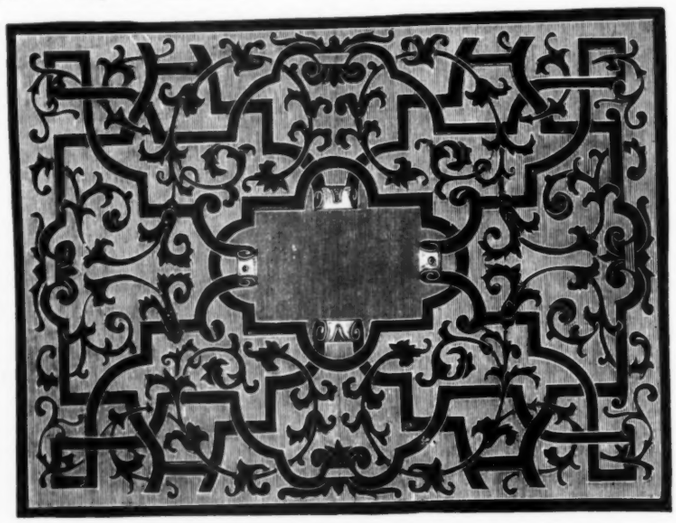




hensiveness. In this Exposition, also, we have both hoped and expected to witness the ratification and the final acceptance of that most excellent treaty of close alliance between Art and Manufacture, by which alone both can be raised to their highest dignity; and which at the same time cannot fail to empower them, in their conjoint operation, to strengthen and to draw more closely together the bands of international amity throughout the world.

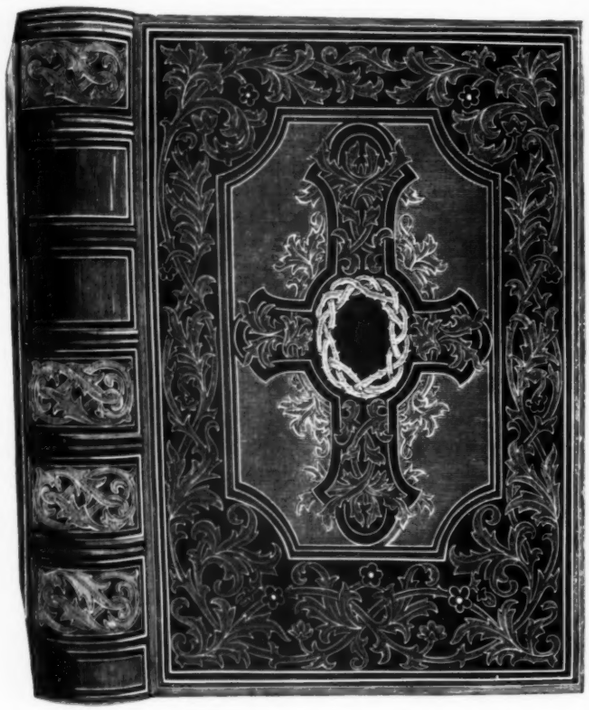
These are, indeed, high hopes, and expectations of no common magnitude; but they are such as it is impossible not to entertain, even while conscious that a certain degree of disappointment must be encountered before they may be fully realised. Nothing is easier, and nothing, also, is more delusive, than to look at the close of a single year for results which ought to require the lapse of several years in order to produce their accomplishment. Thus, truly marvellous as has been the rapidity with which Art, in our own times, has extended and strengthened its beneficent influences in connection with Manufactures, still a certain space of time must be occupied in carrying on this great work, and that necessary time must be conceded before the complete triumph of Art can be achieved—that is, before all manufactures can become Art-Manufactures, as a necessary quality and condition of their existence. Since the year 1851 taught to the artists and producers of the world its great lessons, sixteen years only have passed away. And when we now call that fact to our remembrance, we are constrained to admit that sixteen years ago we could not have anticipated for the year 1867 such an Exhibition as exists at this moment at Paris. When we pass over the boundary, also, that lies between what we look forward to seeing and what we

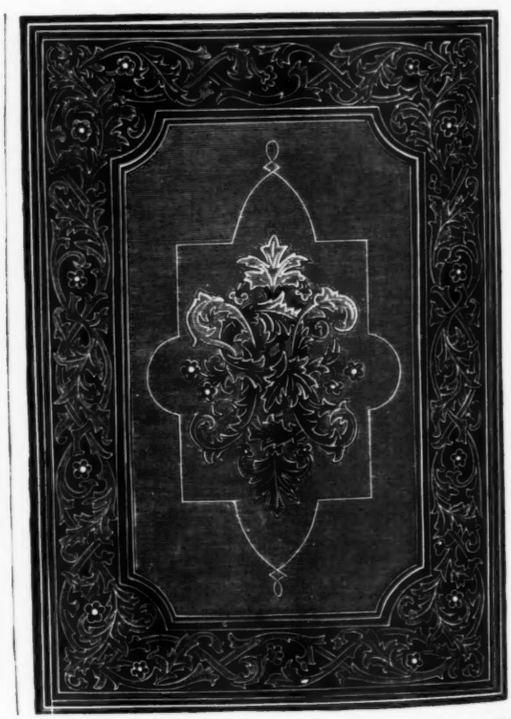
Mr. J. Zaehnsdorf, Bookbinder, of London. exhibits several very admirable examples of the art which he has long laboured to perfect. They are conspicuous for merit in design, excellent "tooling," and general finish. His works compete with the best productions of the





trade in France. The four we engrave are in all cases from original designs. In two instances the insides of the covers are on a par with the outsides, indicating the same taste and knowledge combined with manipulative skil. His "show" will bear the strictest scrutiny;

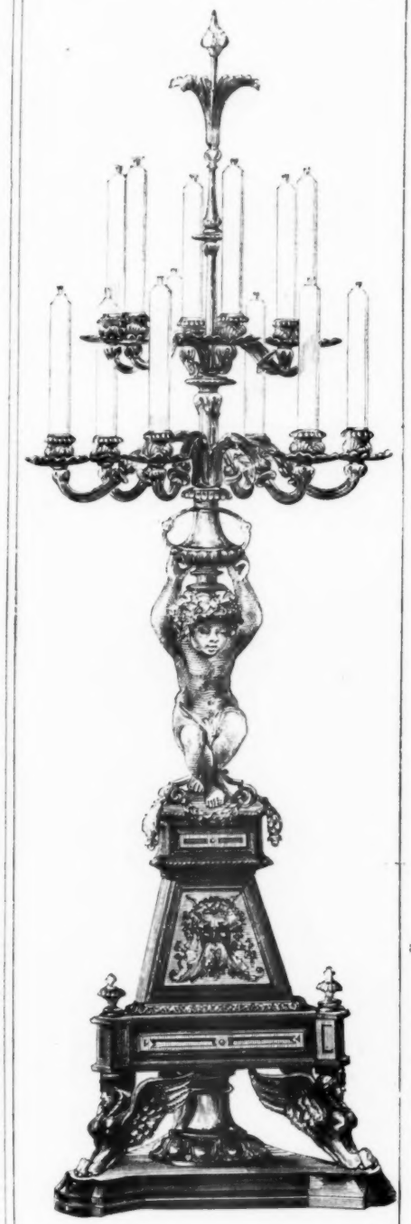




nothing has been neglected that could give value to these very superior specimens of the binder's craft. The art has languished of late years; there has been a general substitution of cloth for leather, and books have been, for the most part, bound to last a year and no more.

actually see, and when we stand face to face with the visible and tangible demonstration of the veritable present *status* of Art and Manufacture, we are bound to keep in view the all-important circumstance, that during the interval that has elapsed since the first International Exhibition in 1851, itself both positively and comparatively brief, the progressive development of the peaceful Arts has been very far from encountering no serious obstacle. On the contrary, this whole period has been an era of world-wide agitation. If, in the matter of Art, the minds of men have been thoroughly aroused from a strange and a long-protracted torpor, they have by no means been permitted to concentrate upon Art their awakened energies. All along, the Arts of Peace have been compelled to struggle onwards, in the midst of painfully uncongenial sights and sounds. They have been required to encounter fierce hostility, as well as privileged to experience warm sympathy. They have felt influences powerful both to encourage and to depress, both to render valuable aid and to stimulate formidable resistance. These are things that demand the fullest and the most impartial consideration, when any estimate is to be formed, on the one hand, of the true character of this year's Universal Exposition, and, on the other hand, on the distinguishing characteristics of its teaching. Most certainly we shall not forget that, since 1851, the world has had on its hands other affairs of moment, besides preparing the various Great Exhibitions that since that year have been held, and then applying them as a grand course of preparation for the latest and greatest of the Great Exhibitions, now open to visitors from all nations in the capital of France.

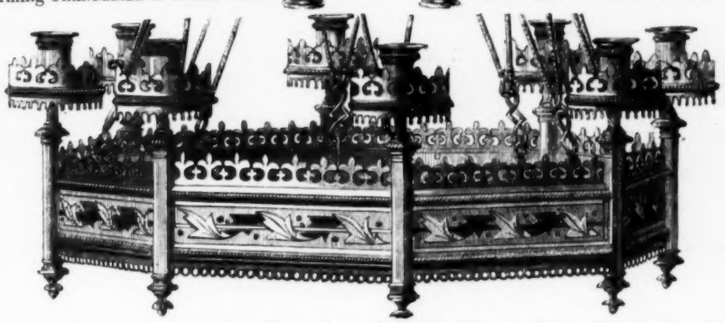
Herren Dziedzinski and Hanusch have foremost rank among the most honoured manufacturers of Vienna; and theirs are pro-



minent among the many admirable contributions that sustain the Art-fame of Austria. We engrave some of them; the principal is a Candelabrum, with twelve lights for gas, ornamented in enamel, designed for the Opera House of Vienna. We give also the leading pieces of a Table-service, from the design of Professor T. Storck, and the lower portion of



a charming Chandelier of bronze-doré.



The whole collection of these emi-nent Art-manufactures is of great excellence in design, in gilding, and in sound workmanship.

The real question, accordingly, to be considered and answered has reference, not to the actual advance made by the present Exhibition beyond any and all of its predecessors, whether in France or in England, but to the degree of advancement which it has accomplished under the conditions that have been imposed upon it by external circumstances. The final answer to this question cannot be made with justice until the Exposition itself shall have run its course, and become a matter of history. Meanwhile, with very much before us that tells its own tale, there yet remain both means and opportunities for completing many things that now are imperfect, for supplying casual deficiencies, for confirming representations that have been made without sufficient emphasis, and more particularly for correcting palpable shortcomings and errors of administration.

One great and most honourable fact in connection with the Universal Exposition claims both immediate and admiring recognition—the fact, that is, of its own existence. Nothing has been permitted to affect the faithful and punctual realisation of the original project, as it was announced at the first to the world by the Emperor. The course of events may have threatened to bring the success of the enterprise into the greatest peril, through depriving it of many of its most important elements; but still, with admirable constancy and firmness, the preparations were carried forward, the building and its accessories in due time were erected, and on the appointed day the Emperor and Empress opened the Exposition. It was resolved that the best that could be done in France should be done; and elsewhere all other nations were invited to do their best also, as they might be able

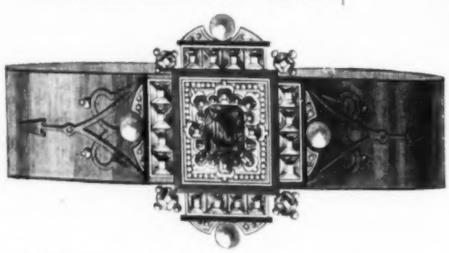
Messrs. Watherston and Son, of London,



have high rank as jewellers; their contribu-



tions to the Exhibition attract and deserve



marked attention. Our engravings convey ideas only of their forms; we can give no notion of the



brilliancy of the jewels to which they have given, in



so many cases, such graceful and effective setting.



These jewels are of various orders—from the gem of comparatively small cost to that of great value—all displaying taste, judgment, and good



workmanship. Messrs. Watherston have obtained renown as makers of gold chains,



in which they surpass all competitors in the Exhibition. We engrave also two of the



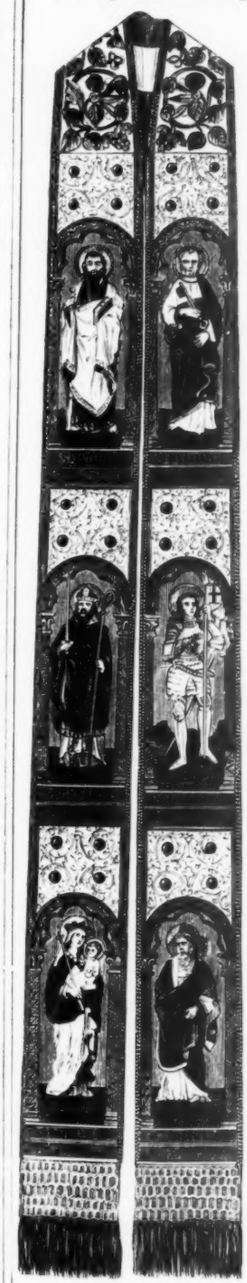
Claret Jugs, of which they exhibit several.

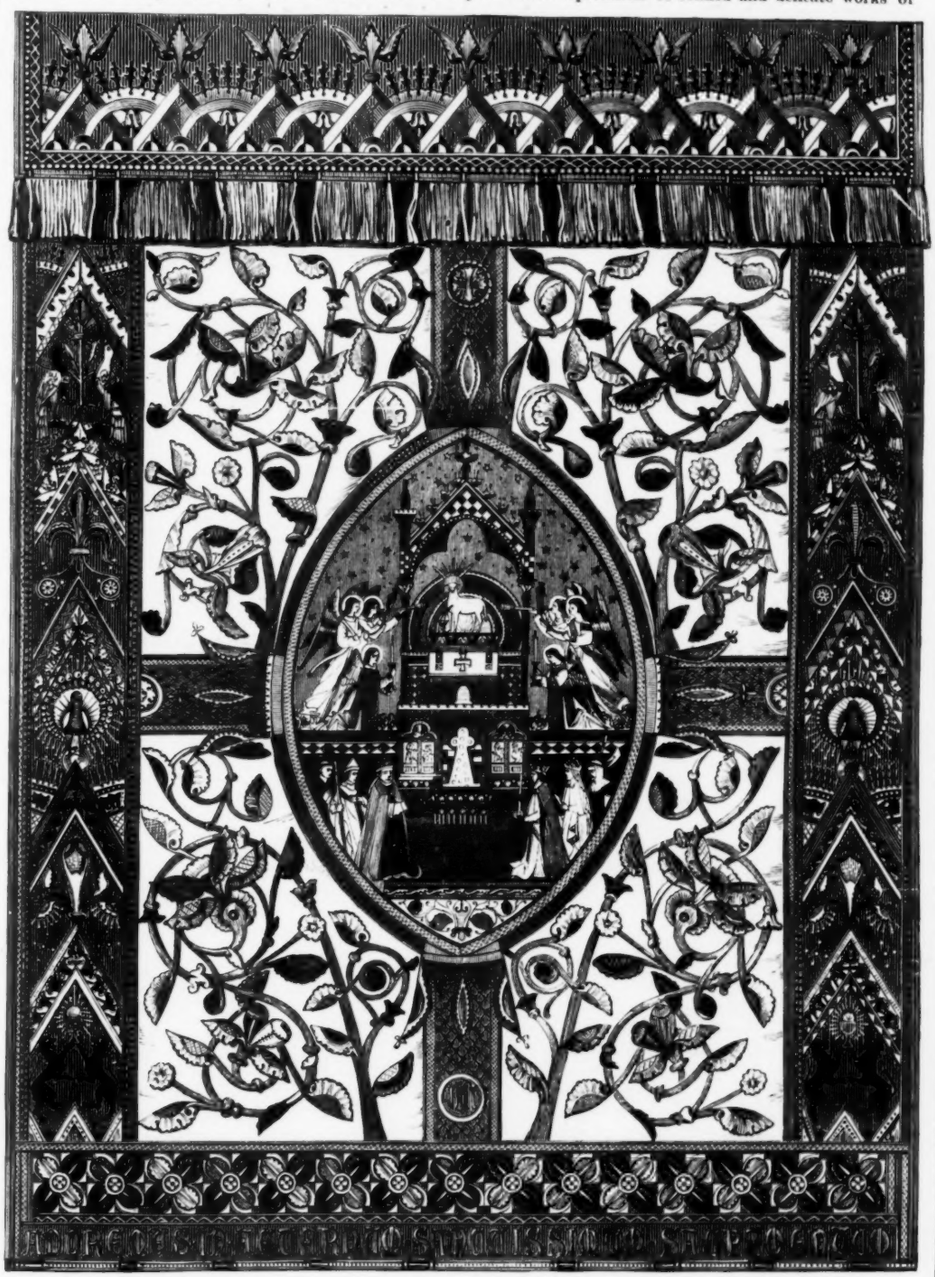
or willing, so that in 1867 Paris might make good the promise of a Universal Exposition that had been proclaimed in 1863.

It was on the 22nd of June, 1863, that an Imperial Decree was promulgated to the following effect:—That an Exposition should be held at Paris in the year 1867; that in its range and character this Exposition should be more completely "Universal" than any of its predecessors; and with that view, that it should comprehend, as far as possible, typical examples of the works of Art, and of the industrial productions, of all countries; in fact, that in it should be represented the expressions of every branch of human activity; and, finally, that public notice of this intended Exposition should be given, accompanied with suitable invitations to the artists, the manufacturers, and the workers of All Nations, to take a part in carrying the project into effect. And, it was expressly stated, that notice of the proposed Exposition was given so long in advance of the time fixed for it to take place, in order to afford ample space for mature consideration and reflection, and for arranging and carrying out the necessary preparations.

A second decree followed in February, 1865, confirming the provisions of the previous decree, setting forth such details and explaining such particulars as might be necessary at that stage of the enterprise, and defining the leading features of the proposed course of action. An Imperial Commission then was appointed; a Guarantee Fund was provided; Commissions and Committees were formed both at home and abroad; and a comprehensive system of co-operation was duly organised and brought into action. The Imperial Commission, as it was originally constituted, without including its President, or those Ministers of State who

On this page we engrave two very beautiful examples of Embroidery for the church—a Banner and a Stole—productions of the renowned firm of Braugwyn, of Bruges. They are exquisitely wrought, and confer honour on the Belgian Court, in which are found so many admirable specimens of refined and delicate works of the needle. To the Banner of M. Braugwyn was awarded the prize offered for Embroidery, in 1866, by the Roman Catholic Congress of Malines. There is no manufacturer of Belgium by whom this manufacturer is surpassed.





would be *ex officio* members, consisted of sixty persons. Of these, twenty-two specially represented the Guarantee Fund; and, in consideration of the distinguished part that had been taken by England in forming Great Exhibitions, three were Englishmen—Lord Cowley, then British ambassador at Paris; Earl Granville, then Lord President of the Council; and the late Mr. Cobden.

In two most important particulars the Imperial Commissioners, from the very commencement of their labours, resolved that they would not be guided by the precedent of the London Exhibition of 1862. They decided, in the first place, that their Exhibition Building should be sufficiently spacious to receive and display the whole of its contents on a single floor without the aid of galleries: and, secondly, that the arrangement of all their "exhibits" should be such as would provide for a twofold classification; on the one part, a classification that would bring together all the productions of the same order and character, the contributions of every country; while on the other part there might be a separate and distinct aggroupment of the various productions contributed by each particular country.

The *Champ de Mars* placed at the disposal of the Commissioners a site of suitable extent, which might be made available to satisfy all the requirements of their Building and its accessories. For the plan of the main Edifice itself, the most advantageous outline was found to be an oval. This general outline at once determined the character of the principal divisions or components of the whole structure, and it caused them to follow its own curvatures. Consequently, the Paris Exhibition Building, which throughout is of a single story only in height, is composed of a series of vast

Among the best exhibitors of Works in Bronze



is M. Ernest Royer, of Paris, whose "show,"

though not extensive, is of great excellence. His productions—those at least that are placed in his stall—are of bronze gilt, and the gilding cannot fail to attract



notice by its purity and richness. They are all carefully and elaborately finished, while the designs are obviously from the best artists. M. Ernest Royer aims at special

excellence in the style that belongs to a



late period of Art; his works are essentially French, but they are pure in design, and



very attractive as compositions. We engrave three of



his Clocks and two of his Candelabra.

concentric ovals, the innermost of the series enclosing a central garden open to the air and encircled by an open colonnade. Each one of the oval compartments, as it is continued around the entire plan, contains one separate class or group of "exhibits," as they are exhibited by all nations. A walk completely round any one oval compartment of the Building, therefore, conducts the spectator from the representatives of one country to those of another; all of them, however, representing the same Art or Industry or Product; and, thus, such a walk as this implies a continuous series of visits to the contiguous collections of works or productions of the same class, assembled from all parts of the world. Again: lines drawn from the exterior of the Building to the central garden, and cutting through the whole of the concentric ovals, form a second set of compartments, of which each one is assigned to the various works or productions of one and the same country. These compartments, having a plan somewhat resembling a wedge, necessarily vary considerably in extent, while they all preserve the same general form. Here, then, the visitor, who walks from the outermost oval to the innermost in a direct line, may pass through the entire group of the collections contributed by one country, so that with the utmost facility and convenience he may inspect and study them all in their collective capacity.

M. Ducel, of Paris, exhibits a very large collection of admirable productions in Cast Iron; they are wonderfully sharp and clear in execution, and have rare excellence as works of Art, accomplished sculptors. M. Ducel produces objects of all classes and orders, from common



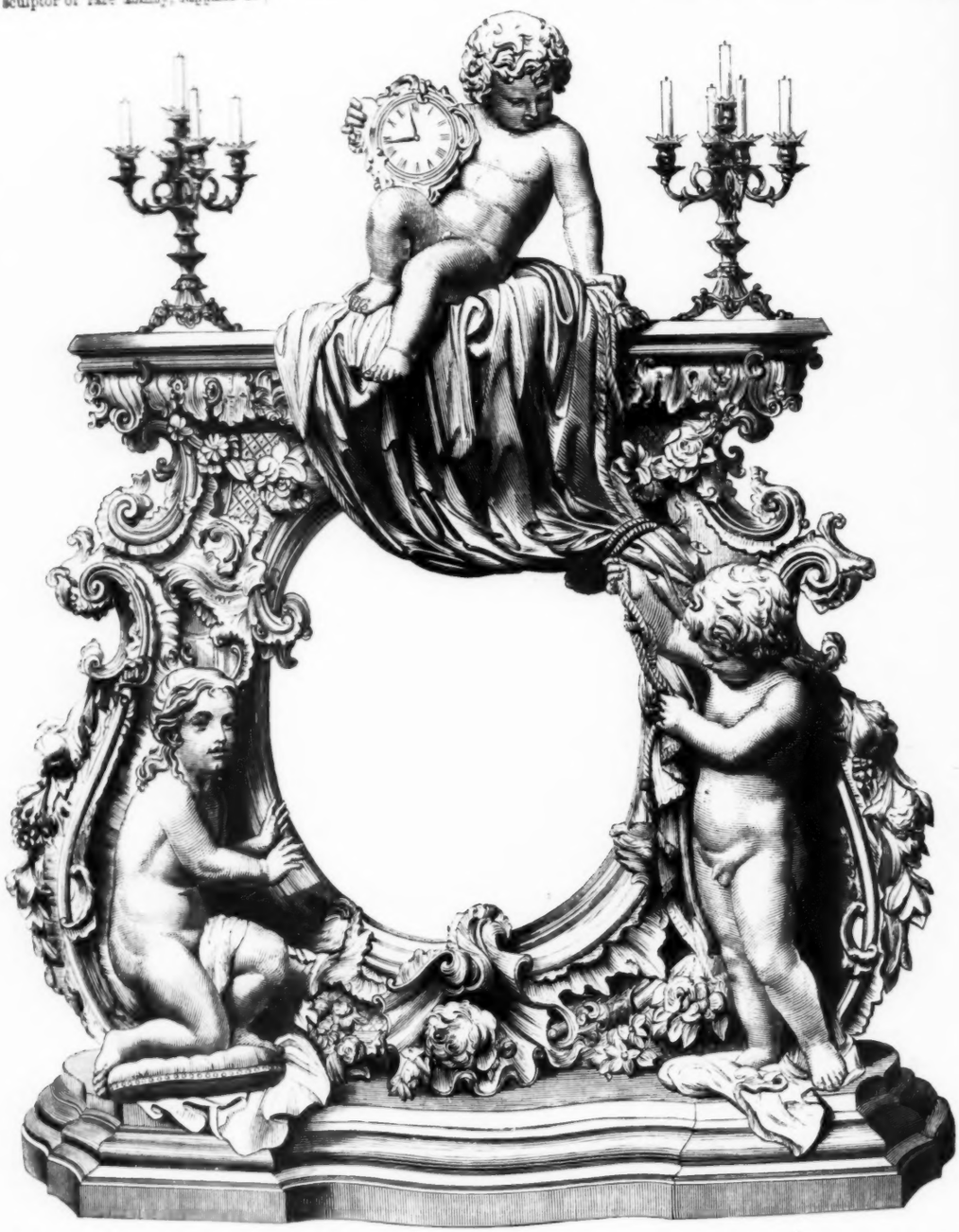


being, indeed, accurate copies from admirable models. Our engravings—a Fountain and a Figure that bears a vase—will sufficiently indicate that they owe their origin to the minds of utilities to those that advance pretensions to compare, and not disadvantageously, with the best efforts of the best manufacturers in bronze.

The Classification adopted by the Imperial Commission, in conformity with the structural plan and arrangement of the Palace of the Exposition, first, distributed the whole of the "exhibits" amongst twelve Groups: and then, subdividing these primary Groups, assigned their contents to secondary Classes, in all amounting to ninety-five, but the numbers of the Classes varying in the different Groups. Hereafter we shall place on record in our pages full particulars of both the Groups and the Classes; also all such details as may appear to be desirable concerning the extent, the construction, and the fitting up of the Building; together with a carefully prepared narrative of the proceedings and awards of the Juries, and a full description of every incident connected with the Exposition that may be interesting in itself, or may rightly be considered to have claims upon our regard. It is enough for us now to advert briefly to the first public announcement of this year's Exposition; to point out both its aim and range, and the leading features of the general arrangements that have been carried into effect; and, having done this, to invite all who are interested in this marvellous gathering of the expressions of human thought and the productions of human hands, to accompany us as we are prepared to lead them, step by step, through each class of its manifold groupings.

We shall have to direct attention to very much that will universally be regarded with unqualified approbation. More

Victor Brodski, a subject of Russia, resident in Rome, a sculptor of rare ability, supplies to the Russian Court one of the most meritorious and attractive of the many objects of value it contains. It is a marble Chimney-piece, charmingly designed and exquisitely carved, and is to be regarded as a work of high Art, although classed as a production of Art-manufacture. Victor Brodski, however, triumphs in the sculpture court of Italy, where we find several marble statues of very great merit bearing his name.



than a little also will pass under our notice, concerning which widely conflicting opinions will have been formed and expressed. And, perhaps, before our task shall have been completed, we shall feel constrained to admit that here and there we have encountered what has excited either indignant surprise or sorrowing disappointment. While it is passing through a transitional state, and settling down to that fully developed condition which eventually will stamp it with the authoritative impress of its true character, it rests with the Imperial Commission to determine the degree in which, in time to come, this year's Universal Exposition shall justly be considered to have realised, or to have failed to realise, what the world has a right to expect from it.

With a combination of energy and skill beyond all praise, a broad waste has been transformed into a felicitous compound of a park and an open air museum; and, in the midst of this varied and wonderful scene the vast edifice has grown up,—an iron Coliseum of far greater than even Coliseum magnitude, that has gathered together beneath its roof the works of nearly 50,000 exhibitors from all parts of the world, and that expects from all parts of the world some millions of visitors. We call upon the Imperial Commissioners to fulfil their administrative duties with becoming magnanimity. Their own dignity, no less than the importance of the charge entrusted to them, demands from the Commissioners a dignified, comprehensive, and truly noble course of action—such as will reflect fresh honour upon France, because it will promote the best and dearest interests of mankind.

Charles Boutell, M.A.

24 JY 57

The CABINET of BEURDELEY, of Paris, is deservedly classed among the best works contained in the Exhibition. M. Beurdeley has availed himself of all the resources at his command to render it supremely excellent, and he has been entirely successful. The groundwork is ebony, the mountings are in matted gold, and every



portion of it is finished with the minutest care; even as a specimen of mere workmanship it is of rare excellence. Its chief merit, however, consists in the true and pure Art to the influence of which it has been subjected; the ornamentation is of the very best and highest order.

THE GLASS—DOMESTIC AND DECORATIVE.

BY GEORGE WALLIS, SOUTH KENSINGTON MUSEUM.

IT is not too much to say that Glass is essentially a modern material, for its present perfection is due to the advanced state of chemical science in its application to vitreous substances, and whatever credit may be due to workers in glass of past ages for the beauty and delicacy of the forms into which their skill and artistic ability wrought it, modern glass must bear away the palm as regards beauty of colour and brilliancy of the material itself. Even the Venetians compensated for the comparative opacity, or at least want of purity, in their material, by the marvellous thinness and the extreme lightness of form into which they fashioned the vessels they produced. This skill in manipulation is again reappearing, although in a new form, and, aided as it must be by a perfection of material which the Venetians never dreamed of, the result cannot fail to be highly satisfactory in an artistic sense. For as the glass formed of sand, and the soda extracted from the seaweed of the lagunes of Venice, and practically unpurified by the small amount of saltpetre which could be added to it, was superseded by the crystal of the Bohemians, manufactured from pure quartz and lime and the alkali resulting from their use of their great forest trees in the production of potash, even so this latter material has given way before the gem-like flint glass, which the use of lead has enabled the chemists and glass manufacturers of England to produce in more recent times.

If it were worth while, at this day, to enter into an argument

On this page we engrave a CHANDELIER of crystal glass, one of the many beautiful contributions of Mr. DOBSON. His extensive collection attracts universal attention, exciting, indeed, the admiration of "All Nations," and contributing largely to uphold the honour of England in the Exhibition. It is admitted on



all hands, as indisputable, that in crystal glass—in purity of metal, in grace of form, and in elegance of ornamentation—the works exhibited by England surpass those of any other country; and it is certain that for much of this supremacy we are indebted to Mr. Dobson—or, rather, to the productions he exhibits in Paris.

upon the absurdity of fiscal restrictions on industrial processes, no illustration could be found more thoroughly calculated to prove their folly than the condition of the glass trade of England under the dead weight of Excise surveillance, and the perfection and development to which it has attained under the perfect freedom of action, which it has so happily obtained during the last quarter of a century. It would, however, be quite out of place to go into such a question here; nor is it necessary to say anything respecting the history and past progress of the manufacture of glass, since the primary object of this paper is to show, as far as possible, the precise condition of this special department of Art-Industry as illustrated in the International Exhibition of 1867; to compare the relative merits of the products of each country, so far as they have taken care to display their products, and to point out—especially to our own countrymen—the principles of design which should govern their productions in this beautiful material, citing as an evidence of the truth of these principles, the examples which present themselves as the most successful realisations of perfect adaptations of means and materials to a given artistic result.

Nor is it necessary to enter into any description of processes or disquisition on the chemical constituents of glass, for these points are best illustrated by the many admirable papers which have appeared from time to time on these points. The remarks it may be necessary to make as to the causes of certain points of inferiority or superiority of material, or the final results as dependent on special processes, will therefore be confined to the special object requiring such an illustration, in order to render its excellence or defects easily understood.

The Marquis Ginori, of Doccia, near Florence, exhibits a large collection of charming



examples of Ceramic Art; they are of several classes, chiefly Majolica and Capo di Monte, the famous manufacturer having been eminently successful in imitating



the styles of great predecessors in these arts; so accurately,



indeed, that it is by no means uncommon to find the modern sold as the ancient works. The renown of the "Manifattura Ginori" has been obtained at the several exhibitions of



Paris and London, receiving the highest



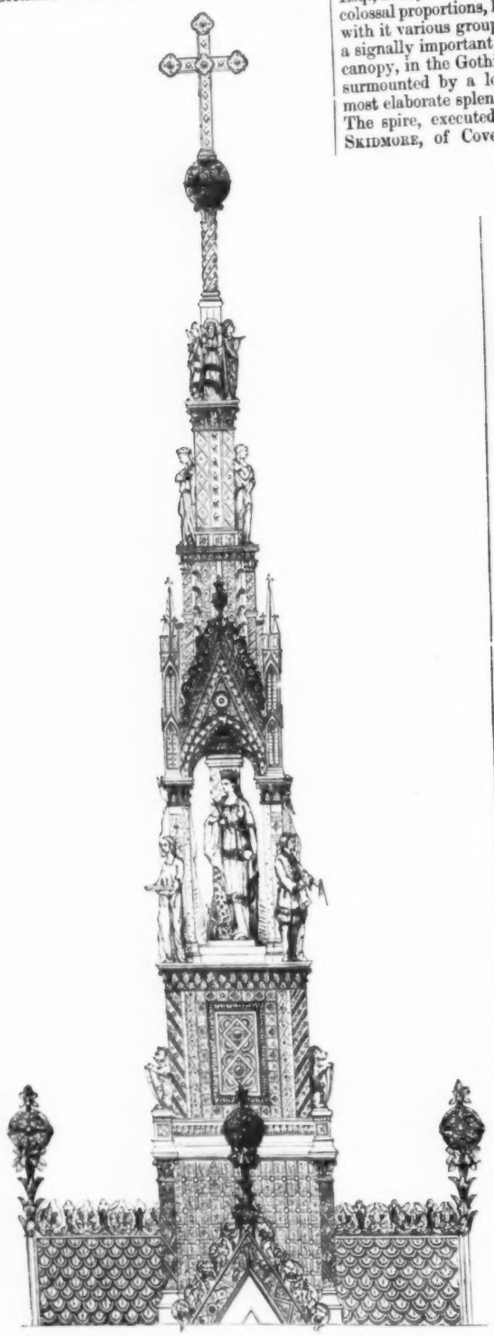
"honours." They are admirable as compositions, and beautifully modelled.

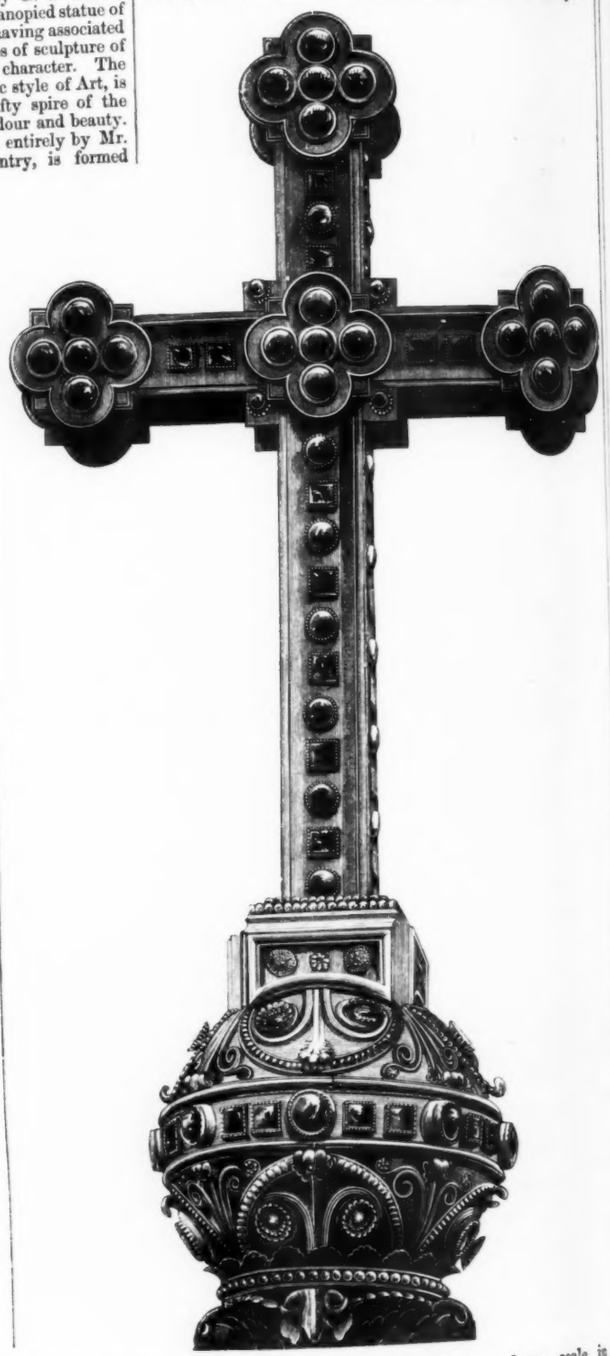
For facility of reference, it is proposed to discuss and illustrate the exhibits of glass—Domestic and Decorative—under the heads of the respective countries displaying examples of this department of art and industry. In no case will invidious comparisons be drawn either between the specimens of individual manufacturers, or the collective exhibits of nations. Such comparisons cannot be productive of any useful result, and in too many cases would only tend to irritate the producer, and mystify the public, instead of doing justice to the one and instructing the other. At the same time it is not intended to shrink from those broad comparisons and illustrations, as well as the enunciation of unmistakable superiority on the one hand, or marked inferiority on the other, which can alone render the efforts of the art critic worthy of attention.

As might be reasonably expected, there are certain well marked and distinctly intelligible features which distinguish the products of one country from another; hence the setting up of any narrow based national standard would only lead to injustice. This is, unfortunately, one of the difficulties which frequently attend attempts to define by a system of rewards the special excellencies of industrial works as shown in International Exhibitions. It is really expecting too much from human nature to require it to throw aside foregone conclusions on points which the mind has been systematically trained to consider as essential to excellence, or as constituting excellence in its highest form, and to consider that the very opposite of these qualities, presented under a new set of circumstances, in a new material, or in a new dress, are also deserving of appreciation, perhaps of reward.

Thus the points of excellence in French and Bohemian glass are

The British National Memorial to the Prince Consort, designed by G. G. Scott, Esq., R.A., will be a canopied statue of colossal proportions, having associated with it various groups of sculpture of a signally important character. The canopy, in the Gothic style of Art, is surmounted by a lofty spire of the most elaborate splendour and beauty. The spire, executed entirely by Mr. Skidmore, of Coventry, is formed throughout of metal, with enrichments produced by inlays





of crystals, jaspers, various rich stones, and brilliant enamels. Our engravings represent the entire Spire, which rises, in five stages, to the height of 150 feet above the ground; and also the Cross, drawn to a large scale, in order to show the details more distinctly.

very far from being in any way parallel to, or as partaking in any easily understood degree in, the qualities which distinguish English crystal glass, and the judgment which would probably be satisfied with the one would be very far from admitting any very marked and distinctive degree of positive excellence in the other. It is only then in viewing each from something like an approach to its own standard of excellence, that a fair conclusion as to their relative position can be arrived at. To do this effectively and honestly ought to be the aim of all who undertake to pronounce an opinion upon the efforts of the various nations exhibiting their products, whether as illustrative of the position to which any special industry has attained, and as an evidence of its right to international honours, or as an example and lesson to its rivals.

To hope that international jealousies and rivalries will cease, would be utterly utopian; but efforts should be made in these gatherings of the nations to so conduct the competitions which must ensue, as to give honour where honour is due, whether the form in which the skill of a people manifests itself is in accordance with certain received opinions or not; so long as it can be shown that those who produced the works to be judged of have been true to their own national instincts and the purposes and ends for which they have laboured.

Looking back to the Paris Exhibition of 1855, one is struck with the much greater extent to which the illustration of the manufacture of domestic and decorative glass is carried on this occasion, except, perhaps, in the solitary case of Bohemian glass.

We have already engraved some of the contributions of



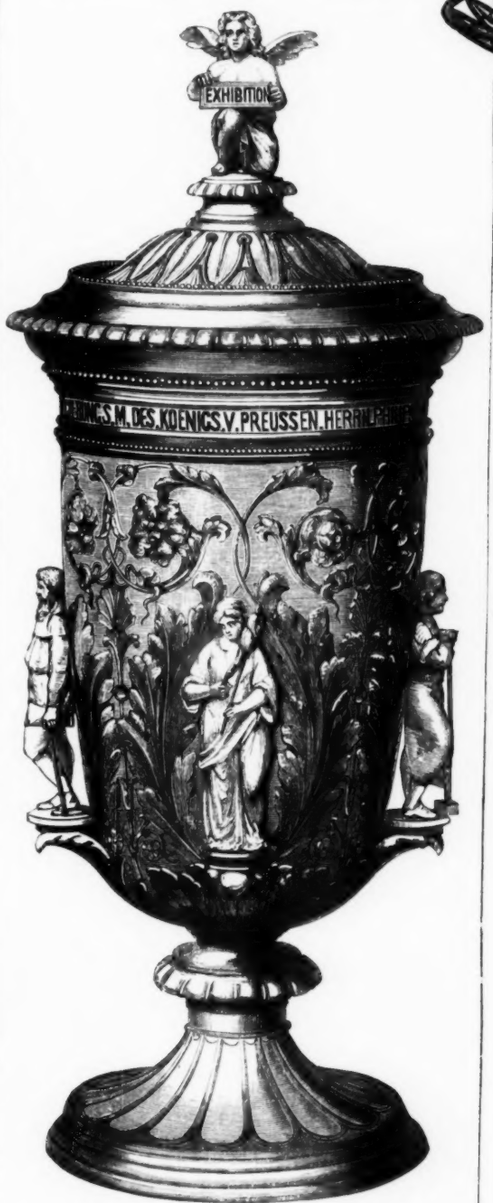
Herren Sy and Wagner, of Berlin. They supply us, however, with a large number of



most beautiful works, and are surpassed by no competitors of any country, in reference



either to Art or to Manufacture. Upon them, indeed, principally rests the supremacy maintained by Prussia in productions of the precious metals—a result they have obtained by resort to the best artists



of their Kingdom. The chief object engraved on this page is a Vase, presented by the Prussian Commissioners of the Exhibition, 1862, to Philip Owen, Esq., of the Department of Science and Art, in acknowledgment of his exertions for the interests of Prussia on that occasion. We regret



we cannot find space to describe it; it is a work



of singular beauty—a true example of true Art.

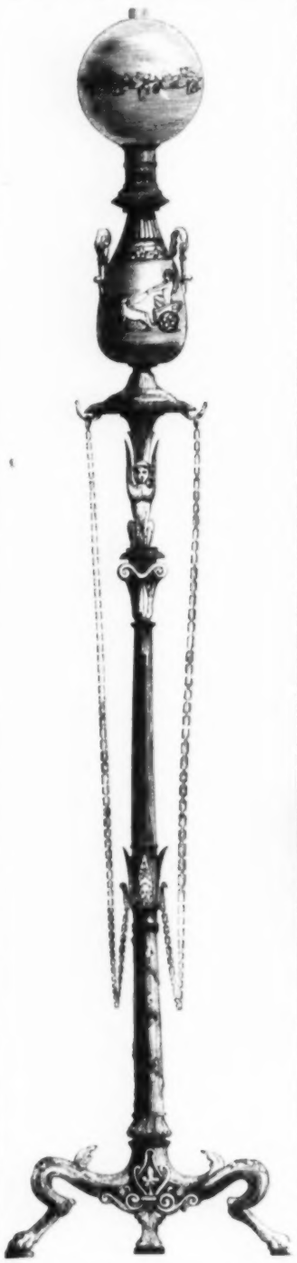
Generally, too, the forms are much less florid, have been better considered in relation to the use of the vessels, and this is especially marked in the objects intended for illuminating purposes; whilst weight and mass of metal have given way to more consideration of outline, and splendour of general effect to more perfection of detail.

Commencing the examination under the head of each country, it appears best to begin with the British display, because for certain qualities, and those too of the highest kind, in relation to the material and special industry, it certainly stands almost unrivalled; and whilst in 1855 it was one of the worst represented branches of national manufacture, it is on this occasion one of the best. Moreover, nearly all, if not entirely all, the British producers of glass—domestic and decorative—are contributors to this great Exhibition of All Nations in 1867.

BRITISH GLASS.

Even if the display of British glass were less marked in extent than it is, the sterling quality of the greater portion of the productions would be a fair subject for congratulation. The perfectly crystalline and pure character of the material, as the eye ranges over the masses which form the leading features of the arrangement, is at once recognised by the most casual observer; but it is only after careful and minute examination that the true character and quality of this material in its varied forms can be fully understood and appreciated. The shades of difference between the various exhibits are frequently very minute, and at times not easily appreciable, and certainly very difficult to describe. One thing, however, is undoubted; the general quality of the British

M. CHARPENTIER is surpassed by none of his competitors in the fabrication of Works in Bronze. They are designed and modelled by eminent artists of France, and are finished with the nicest skill. He holds, consequently, the highest rank among the manufacturers of Paris. We engrave three of his productions—a VASE of great beauty, and two TRIPODS with LAMPS. In due course we shall give other examples.







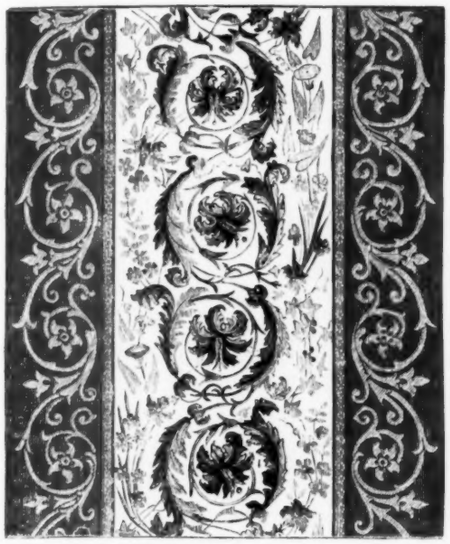
crystal glass is immeasurably superior to that of any other in the Exhibition, either for colour, purity, or any other quality essential to glass as a material. The forms in which this material is presented by the respective manufacturers and exhibitors must be a subject for detailed investigation.

By the classification adopted by the French authorities, "Crystal, Fancy Glass, and Stained Glass," is placed Class XVI., Group III., "Furniture and other objects for the Use of Dwellings." In accordance with that arrangement, the British exhibits have been displayed, not always very happily, in the section of the Exhibition building assigned to this group.

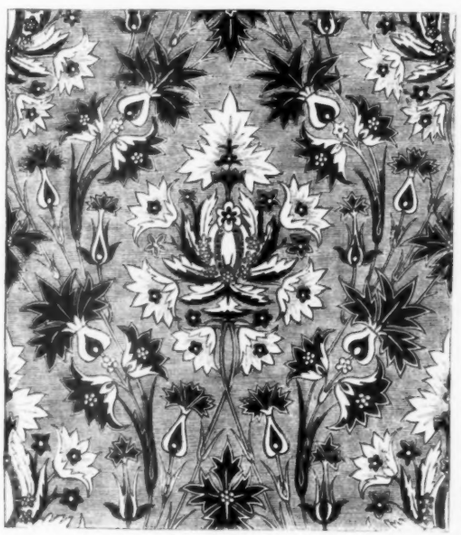
One of the smallest, and at the same time one of the most interesting contributions, is that of the old and well-known firm of PELLATT AND CO., Falcon Glass Works, Blackfriars, and Baker Street, London (14, Class XVI.). In this display refinement, rather than show and size, has evidently been the aim of the exhibitors, and although, in all probability, the very limited collection may be quoted against them, the objects themselves are an evidence of power, which a greater display would have only rendered more palpable to the crowd, but not to the *expert*.

The great feature of the contribution is the excellence of the engraved specimens, which are all of an elegant character. A claret jug, engraved with an arrangement of flowers, masks, and amorini, is especially noticeable, and almost reconciles one to imitations of nature, from the excellence of the geometric arrangement of the quantities. The most perfect and legitimately decorated specimen is a bottle with a triangular lip, engraved with a design based on moresque details, most admirably drawn and

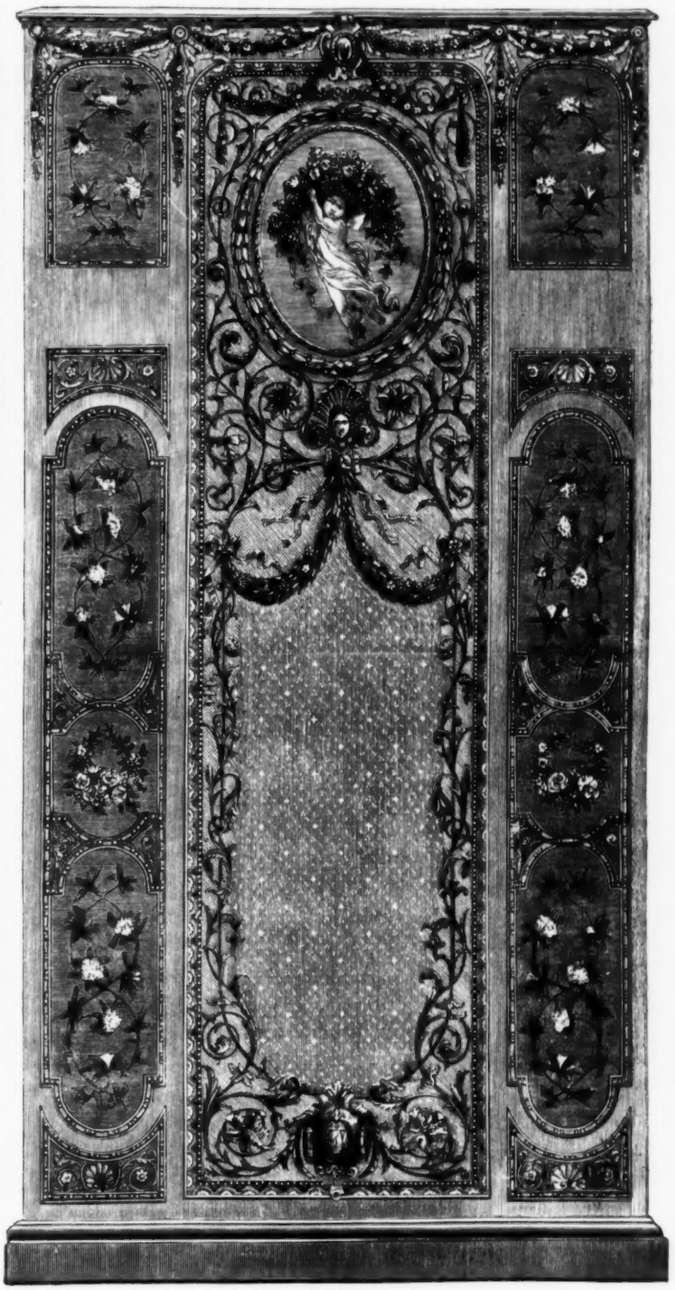
Herren Philipp Haas and Sons are the most extensive manufacturers in Vienna of Silks for all the purposes of "furnishing." Their productions are not only



excellent in colours, texture, and quality, but are, for the most part, admirable as examples of a judicious application of Art to manufacture. We introduce two of their ordinary fabrics for curtains; but the principal object we



engrave is one of the panels made for the box of the Emperor and Empress in the Opera House of Vienna. The material is silk "rep," on which—above and at the sides—are charming paintings, by the artist Herr Sturm. The ornaments are of



carved wood—attached to the silk—by the sculptor—H. Schönthaler. The combined efforts of artists and manufacturers have produced a work of unsurpassed excellence.

arranged. The ornament makes a perfect diaper over the whole surface of the vessel, and the result is great elegance and refinement.

The tripods of twisted work for holding amphoræ for oil are very cleverly designed, and the execution and workmanship show great skill and perfection in manipulation.

It may be remarked that, as usual, the engraved attempts to represent the human figure are, more or less, failures, alike in adaptation to the ornamentation, as in the actual execution. The artistic power to engrave the human figure on glass is an acquisition so rare, that one would wish to see it avoided altogether, since, in the best circumstances, it is always more or less out of place.

The extent and variety of the exhibits of Mr. James Green, Thames Cut Glass Works, London (7, Class XVI.), is in marked contrast to that of Messrs. Pellatt; nor is the excellence of the more notable examples to be overlooked, because the exhibitor has had the enterprise and courage to show specimens of his more ordinary productions, since these latter are equally worthy of attention in their relative position.

The special feature of Mr. James Green's display is cut glass, much of which is in excellent taste. The forms are generally good, and the workmanship of a high class. The crystalline character of the material has been carefully kept in view, and the details of the ornamentation are designed so that the facets tell well in the masses, and agree with the general forms. The smaller decanters are especially noticeable for simplicity and elegance, but the larger ones are somewhat heavy in form and detail, and

M. J. Lefevre is justly pro-

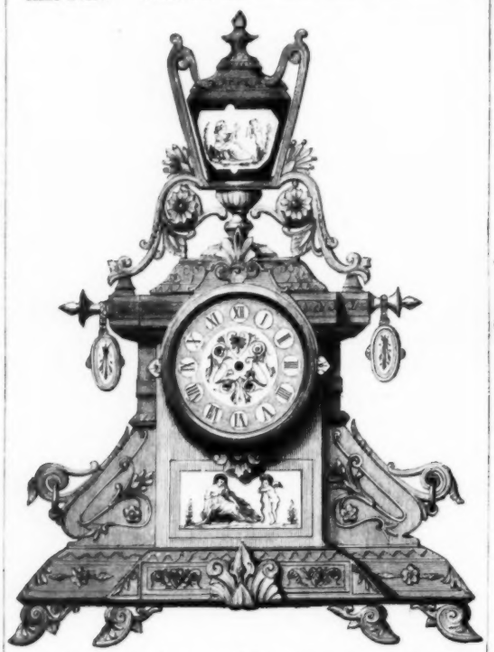


minent among the eminent pro-



ducers of Imitation Bronze—

"Zinc d'Art." Those who attach little value to the material



in which good Art is presented to the eye, and prefer a fine



terra-cotta to a base production in pure gold, will be gratified by the collection of M. Lefevre, although the choicest of the objects he exhibits may be obtained at small cost. We engrave some of them, Clocks and Candelabra. His works are of varied styles.



It is obvious that he obtains the aid of accomplished artists, and studies how best to avail himself of their valuable services.

not so successful in an artistic sense. The cut glass tazza, with stem of ormolu (of which there are several examples *en suite*), is designed in good taste, and executed with great skill. As a novelty it is a success. The arrangement by which a cut glass crystal forms the central bulb of the stem, relieved as it is by the setting of ormolu, is very happily conceived and carried out. The effect produced by the centre of the dish being recessed or counter-sunk upon the shoulder of the metal stem is very satisfactory.

A dessert service of Gothic design, as regards detail in cutting, is managed with much Art-skill, the knives and forks with crystal handles being exceedingly pretty and effective.

The engraved work of this house is of a good class in design and execution. The forms are simple, and thoroughly adapted for engraved decoration, a point which is not always attended to as it ought to be. The general style of ornament is that mostly in vogue, and so well adapted to the purpose of glass ornamentation—that of the fifteenth century.

There are a few small examples of combined cutting and engraving which are very good. The cutting decorates the body of the vessel, and the engraving is introduced in the form of frets on the facia near the edges, or in bands. The effect is pretty and satisfactory.

Probably the best specimen of engraved work as a whole is a water jug of excellent form. The design, which is based on one selected by the Society of Arts from the South Kensington Museum, after Lucas Van Leyden, as the theme for some of the

Messrs. Pellatt & Co., of the Falcon Glass Works, Blackfriars, and of Baker Street, London, are both makers and decorators of glass, which few of the exhibitors in that department are. The purity and brilliancy of the metal they produce have long been famous, while the Art by which it is rendered valuable is second surpassed by any competitor. We engrave a few of their works; they will suffice to show







to that of no other exhibitor of any country. They are thus Glass Manufacturers in the strictest sense; and although their contributions are not numerous, they are of excellence unthe grace and beauty of the forms and decoration they give to Table Glass. They are exquisitely engraved by artisans who are really artists.



annual prize designs executed by Art-workmen, is adapted with skill to the special purpose and style of execution required in this instance. An engraved claret jug, too, is of elegant form; the handle being especially artistic in the detail.

The few examples of coloured glass exhibited by Mr. James Green are very tasteful. A pale ruby tint, the product of oxide of gold, is especially noticeable for its delicacy and its marked contrast to the violent effects which sometimes characterise fancy-coloured glass. The risk in the manufacture of this tint renders its production costly; but when successfully achieved, the result is charming.

The chandeliers and candelabra produced and exhibited by this house are generally well designed. They are crystalline in detail, heavy members being avoided. One or two lustres or candelabra are especially successful, being light and elegant. Generally these objects are too ponderous, and suggest insecurity by the weight of material used in their construction.

A novelty in the use of glass has been introduced by Mr. James Green, and exhibited in connection with Messrs. George Trollope and Sons, in Class XIV. (Fancy Furniture, &c.) This is a glass bracket in pressed glass, so constructed that it can be fixed in the centre or at the base of a mirror, for the purpose of sustaining a figure in marble, parian, or bronze, or a flower-vase. The bracket exhibited is well adapted to the purpose, and has a figure in relief as the principal decoration, with foliated ornament springing from a "nest" or starting-point. The effect produced in Messrs.

The works represented in this page exemplify some of the almost innumerable purposes to which the equally curious and valuable material,





the invention of MM. Latry and Co., of Paris, may be applied with perfect success. By the inventor entitled "*Bois Durci*," we must describe this substance as *pulverised wood, hardened* by a series of processes that are at once eminently scientific, ingenious, and skilful. We engrave four examples of this most useful and interesting process, which we shall elsewhere—with its many applications—fully describe.





Trollope's mirror is striking and pretty, but the result of a figure and foliations in relief, the forms of which are necessarily based on, and in fact are absolutely imitative of those intended to be seen in an opaque substance, is, after all, unsatisfactory in principle. One expects to see the forms expressed by light and shadow, but instead of that, the light which should produce the shadow plays through the substance of the material in which the forms are produced. As a novelty, a whim or caprice of fashion, these brackets in glass may "take;" but as artistic and decorative details they cannot be admitted as true, or in sound taste.

Messrs. James Powell and Sons, Whitefriars, London (17 Class XVI.), show glass of exquisite purity and colour. It is scarcely possible to conceive "metal" of greater excellence or more crystalline translucency. The varied display of this house sustains its reputation most fully in this respect, but there are certain discrepancies in the designs which produce unsatisfactory results. With abundant skill in manufacture, the decorated forms are frequently over redundant in ornamentation. Some of the vessels in which the forms are preserved in their simplicity are very elegant, and the extreme beauty of the material is best shown in these.

In the objects to which coloured glass in the old Venetian manner has been applied, the result is sometimes both successful and effective, where the variation of colour is not carried too far. It is, however, so much more easy to run into extreme contrasts, ending in vulgarity, than to so manage the variation and com-

We give on this page other of the many contributions of Messrs. Copeland and Sons, of





with charmingly painted flowers by the pencil of Hürten. The whole collection exhibited by



London and Stoke-upon-Trent. They are of universally admitted excellence: the renown



of England is upheld by this eminent firm. The two Statuettes are from the models of the

sculptor Joseph Durham, A.R.A., "Chastity"



and "Santa Filomena;" the Vases are decorated

Messrs. Copeland and Sons might be engraved with advantage to this work and to the satis-



faction of our subscribers: their great merit —it is universally admitted—is originality.

bination of colour so as to produce the harmonious result which is the great charm of the old Venetian glass, that in some of their examples Messrs. Powell have not achieved all the success which their enterprising efforts in this direction deserve.

At some distance from the great mass of the English exhibits of glass, and suspended from the girders or tie-beams above the avenue running parallel with the British Picture Gallery, from the grand avenue which separates the French from the English space, Messrs. F. & C. Osler, of London and Birmingham, exhibit six chandeliers. As these were not placed until the sixth week of the Exhibition, and after the Juries had practically concluded their examinations, if not settled the awards, it is not likely that they will receive notice from those whose especial business it is to distinguish excellence. It is possible, however, that Messrs. Osler may, in this instance, have only themselves to blame, or which is quite as likely, considering the late period at which the objects were displayed, they are alike indifferent to the praise or blame, the reward or neglect of juries or critic.

When it is said that these chandeliers are of the usual excellence in material and workmanship, which has for so many years characterised the chandeliers and candelabra of this house, enough has been said on that point. It is, doubtful, however, if some of the designs are so successful as a whole, and there are certain deviations from the severe and correct principles of construction and detail which characterised the specimen exhibited by this house in 1855,—the one candelabra which stood alone in its perfection of form and detail on that occasion, and the fine examples shown in 1862.

We engrave four of the BACKS OF WATCHES,



made and exhibited by Messrs. JOHN WALKER



AND SONS, of Cornhill. They are of great beauty



as Art-works. This firm has obtained renown

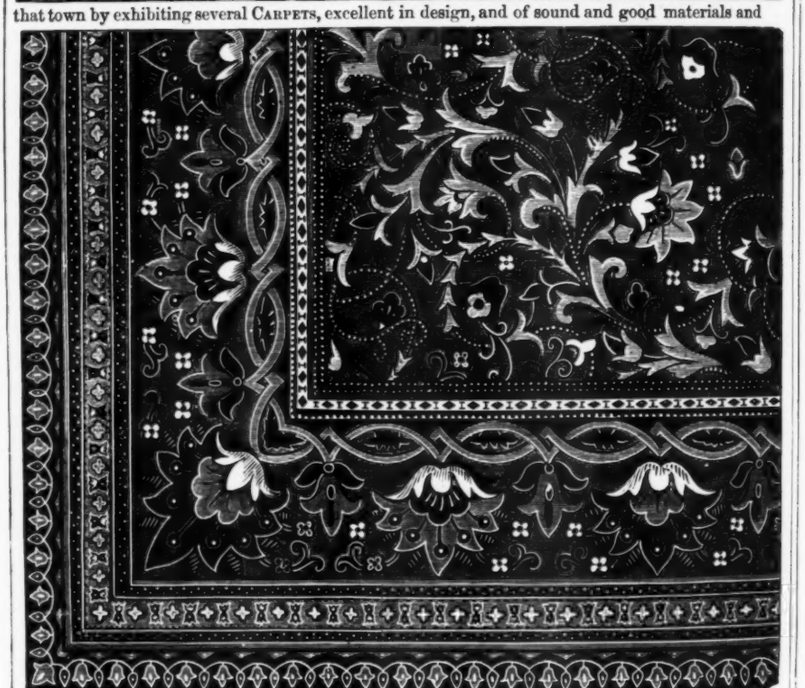


for the merit of the watches they manufacture.

Messrs. WOODWARD, PALMER, AND RADFORD, of Kidderminster, uphold the long-established fame of



that town by exhibiting several CARPETS, excellent in design, and of sound and good materials and



workmanship, fairly competing with the best productions of other countries. We engrave two of them.

The largest chandelier exhibited on this occasion is a magnificent piece of construction, but the glass scrolls or branches for the lights suggest fragility. The centre is a rare and splendid specimen of pure design in glass, the proportions and details being equally effective. As a whole, this chandelier is a pure example, perhaps the purest example, in the whole Exhibition, of skill in glass construction, and perfection of cutting for the purposes of illumination. The pendants from the scrolls by rings are very beautiful in form, and the effect of the whole is novel and artistic.

Of the smaller examples, the one lightest in construction is the best. It is a marvel of elegance and purity of style, in spite of the objectionable fragility of the crocketted details of the scrolls which decorate the central portion. These are somewhat contradictory to the nature of the material, and partake too much of a metallic type to be thoroughly satisfactory.

The gem-like spots of another of the smaller specimens is a triumph of skilful ornamental arrangement of details subordinated to special construction. Another, however, is heavy; although, as a whole, very successful as a small chandelier of the old ponderous type, in which square masses of prisms did duty for decorative details of a more ornate character.

Thus far, those exhibitors who are also manufacturers of the objects they have taken the trouble to contribute, have claimed

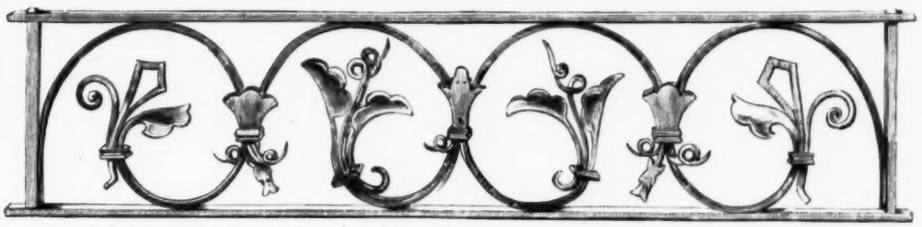
It is to the honour of a Provincial town, by no means eminent for Art-produce, that in one branch of Art-manufacture—Mediæval Metal-work—it can compete with London. Mr. J. W. Singer, of Frome, distinguished himself at the Exhibition of 1862; but in Paris his collection far surpasses previous productions. They are of brass, iron, and silver, chiefly for church purposes—altar-rails, gas-standards, lecterns, altar-candlesticks and crosses, screen-work, font-covers, &c. As designs they have great excellence, being, indeed, in all cases based on established "authorities;" they are original, and not slavish copies. The works are entirely produced by artisans of Frome, who have been all "educated" in the establishment, and, obviously, under the best auspices.











attention, as they were entitled to precedence. For whatever may be the commercial tact and enterprise of buyers of glass, or even its producers through the skill of others, these cannot claim that merit which is due to those whose practical knowledge can alone direct delicate scientific and artistic operations, and bring out successful results. Not that it is desired for a moment to undervalue the position of those by whose ability, industry, and spirit the public is supplied with the varied objects which the dealer can alone undertake to bring together for selection. All honour to the enterprise that prompts the buyer to sustain the manufacturer, to encourage him in new and often high efforts after excellence; and all contempt for those who, setting themselves up as the arbiters of taste, dare to cripple the real producer by their crotchets and foregone conclusions as to what *will* and *will not* "sell;" simply because, in their ignorance of anything approaching to true Art principles, they presume to consider their notions of beauty and taste as final, and make up their minds that certain things *shall not* sell, because they have not been first consulted respecting their production, and allowed to mutilate them by their suggestions, in order to be enabled to speak of them as "our own designs."

It is not long since that an enterprising and skilful manufacturer of the Midland Counties called upon one of his best customers in London, and in the triumph of his love of Art told this buyer and seller of his works that he had succeeded, at considerable expense, in engaging a practical artist

M. Matifat has long held a foremost place among the leading Bronze Manufacturers of Paris, and has received "honours" in several exhibitions. He is a man of knowledge and taste, and combines the educated skill of the artist with that of the artisan, in the production of the various works he issues. And these "issues" are of all the "sorts and kinds" to which bronze is applicable: chandeliers, candelabra, clocks, inkstands, vases; in a word, the whole of the "varieties" that constitute "the trade." Moreover, many of his productions are from models furnished to him by eminent sculptors and other artists of France. We engrave several, small in size, but sufficient to sustain the high opinion we form and record of his varied and various productions. M. Matifat is well known in England, having supplied many mansions of our aristocracy with choicest treasures of Art-manufacture.













of great skill and experience, and hoped to be able very shortly to show some works which would do credit to himself and to those who did business with him. The only encouragement he received was the reply, "I don't want you to supply me with such things as you like, and think good, but with such things as I like, and care to sell." The fact or possibility of a higher taste than his own in any customer, never seemed to have entered this man's mind: and, of course, what he chose to buy to meet the customers' wants, however ugly and outrageous the object may be, the latter must be content with, or go without.

Happily a new race of buyers is now springing up, and the old dogmatic patrons of commonness and ugliness, who because certain forms had "sold" resolved they should continue to "sell," are disappearing. Thus in the exhibits of the various houses whose business it is to supply the general public, the conventional types are less visible than formerly, and there is an evidence of a growth of the conviction that novelty may be combined with beauty, and does not always depend upon mere eccentricity.

It is to be regretted that such firms as Lloyd and Summerfield, and some of the Stourbridge houses, have not exhibited personally; because their productions, shown in their own names, must have commanded that attention from those entrusted with the adjudication of the awards, which they certainly could not receive under existing circumstances.

An extensive and well-arranged display is made by Mr. J. Dobson, St. James's Street, London (4, Class XVI.), by which the reputation of the firm, while under the practical and artistic direction of Mr. Pearce—who has done so much to improve the

HENRY CRICHLEY AND Co., of Birmingham, uphold the long-established repute of that town by exhibiting a collection of admirable works in Cast Iron—stoves, fenders, hat-stands, umbrella-stands, and so forth. Of UMBRELLA-STANDS we engrave two, and one of a HAT-STAND, or rather a combination of both. They are good in design, excellent in execution, and admirably cast. Messrs. Crichley thus sustain one of the staples of the Birmingham trade, which supplies so large a portion of the world.







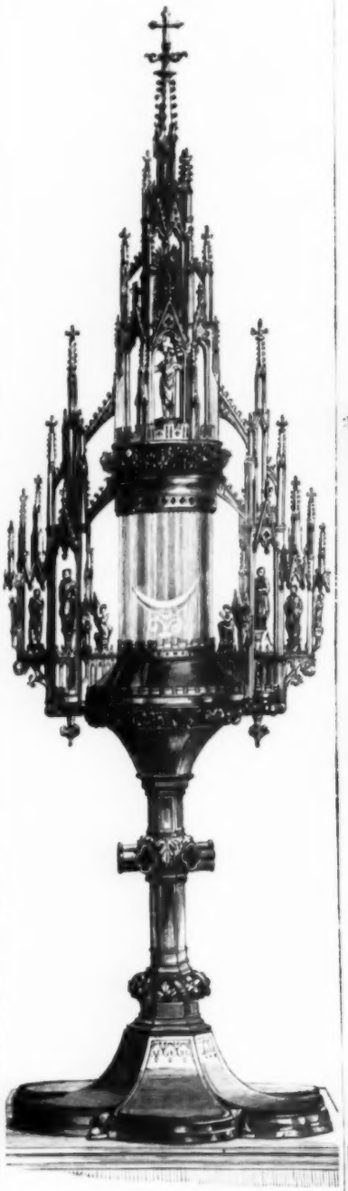
character of decorative glass—is thoroughly sustained. The leading feature is the engraved glass, which is generally of high excellence. The forms of the objects, too, are well considered, the details of the engraved ornamentation being delicate and to the purpose, except in some instances where the human figure has been introduced. The tendril effect of the ivy is charmingly wrought out in some of the examples, and proves most unmistakably that simple effects, well drawn and executed with skill, are immeasurably the most successful.

The cut glass of this house is thoroughly crystalline in design, and the execution of the work very admirable.

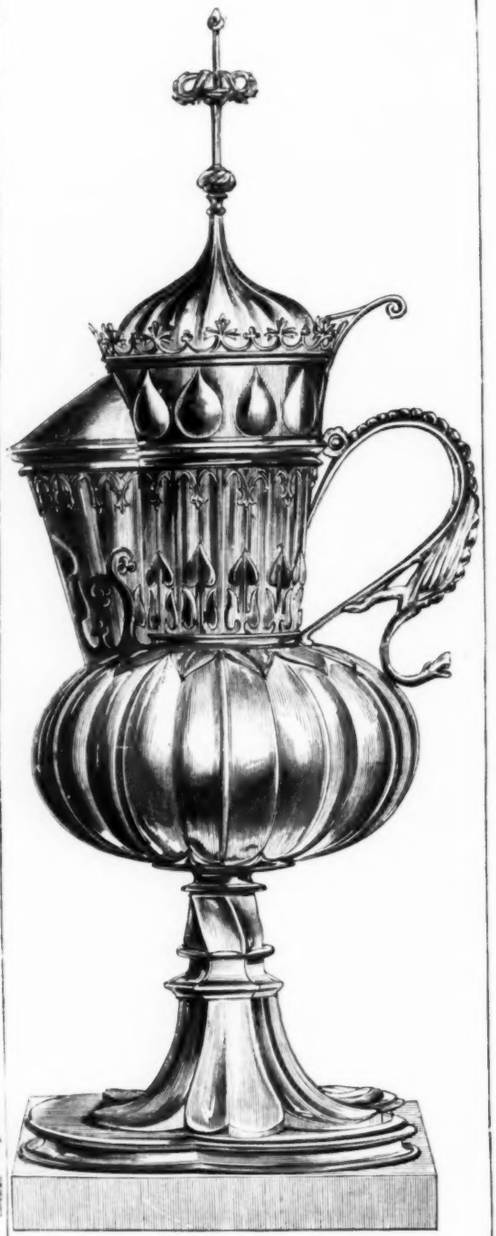
Flower-holders and flower-stands were the marked *spécialité* of the exhibits of Messrs. Dobson and Pearce in the Exhibition of 1862, and they prove an important feature of the present display. Twisted work is very skilfully introduced, and the construction of the objects being well considered, the result is generally very happy both as regards use and artistic effect. The occasional introduction of colour—green and ruby—is exceedingly well managed, and, not being overdone, is effective and tasteful. The variety of these flower-stands is very great, and gives evidence of a great demand.

The beer jugs of this firm are charming examples of what may be done in skilful hands with forms which, at first sight, would appear to be most unpromising; for there is a quaint beauty about

Herren Brix and Anders, of Vienna, are eminent manufacturers of Bronze and



Silver. We engrave three of their admirable works; they are, it will be observed, productions for church uses, and are of great merit with regard to finish of workmanship, as well as grace and purity of design; but the designs are



furnished by "first-class" artists of Vienna. Thus, No. 1 is a Gothic Monstrance; No. 2, a Vessel of silver, the property of the Archduke Carl Ludwig; and No. 3, a Testimonial from the "Corporation" of Vienna,



presented to Professor A. Camesina.

some of the examples that makes them very interesting as specimens of manufacture.

The larger examples of engraved jugs are very skilfully designed and executed. One is especially noticeable for the high Art excellence of the design and great skill of execution. The principal forms are reptiles, distributed with such a perfect regard to the decorative result, that every detail tends to give expression to the work. The error of over-crowding is carefully avoided, and the exquisite skill of the engraver is shown at every point. It is the work of a skilful German engraver located in England, and the influence which such an artist must bring to bear upon those around him, cannot be over-estimated; while the spirit and enterprise of those who employ his talent ought to be properly recognised.

The chandeliers exhibited by Mr. Dobson are of a very decorative and tasteful character. The conventional types have been got rid of in a great measure, while lightness and elegance take the place of weight in metal and the massive in form. The introduction of bulbous drops cut in facets, instead of prisms, and the combination of these in varied sizes, produce an excellent effect.

Mr. Pearce's reputation as a designer in glass is further sustained by the exhibits of Messrs. W. P. and G. Phillips and Pearce, New Bond Street, London (16, Class XVI.) As a member of this firm, since his connection with Mr. Dobson ceased, he brings all his skill and experience to bear upon a series of objects which, considering the small space within which they are shown, is practically unrivalled in the Exhibition.

The elegance of the forms, and the thorough adaptation of the

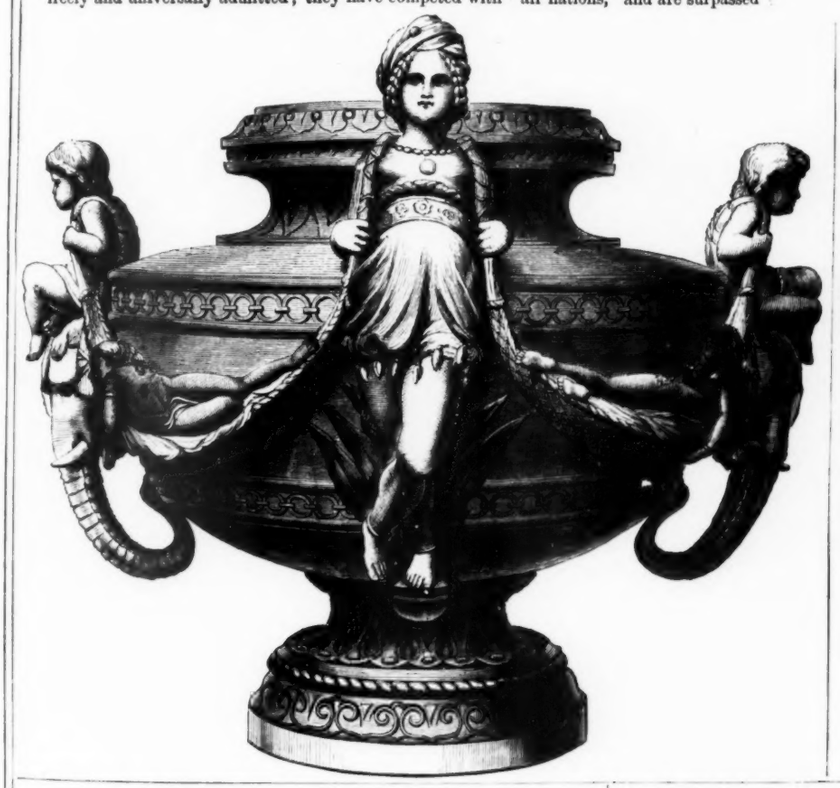
We engrave four other works contributed by the renowned firm of MINTON, of Stoke-



upon-Trent. It would be superfluous to offer any comments on their merit—it has been freely and universally admitted, they have competed with "all nations," and are surpassed by none. It is, moreover, worthy of remark that the



best of their productions are the work of British artists.





details of the engraved ornamentation to these forms, show an artistic perception which a sound Art-education, aided by great experience, can alone give. The decoration is never contradictory to the lines of the form decorated, unity of style is therefore insured.

There are some very novel forms of flower-stands, &c., executed with great skill in twisted work, the contrasts between the more delicate details and the bolder work being very effective. This has been spoken of as an imitation of the Venetian glass; but, although somewhat akin to it in appearance, the mode of production is very different. All these works are produced from the "pot;" whilst the Venetian work—at least, in the ornamentation and decorative adjuncts—is the result of a skilful use of the lamp and blow-pipe.

A glass lustre, of elegant design and construction, is a remarkable example of what can be done with this beautiful material in hands that can thoroughly master all the mechanical difficulties, directed by heads which can keep in view the true relation of material to form and use. The branches of this lustre are formed with twisted air-lines; the spiral detail running throughout. These are decorated with pendant ornaments in glass, designed and cut with great skill. The result is great brilliancy of effect.

Messrs. Phillips and Pearce exhibit the most skilful and artistic example of engraving in the Exhibition. It is a bottle of the same size and form as that already quoted as decorated with reptiles in the display of Mr. Dobson. The details of the design are larger and bolder, perhaps a little too much so for the final

Messrs. Doulton and Watts, of Lambeth, occupy a very prominent position in Paris; their stall is full of utilities;





among them, however, are several Water-filters, which show how thoroughly "common things" may be subjected to the beneficial influence of Art.



M. E. Gobart, of Ghent, exhibits some fine examples of Furniture, from which we have selected a



Cabinet of ebony, inlaid and partially carved, and the top of another Cabinet, carved in oak. Both



are examples of an art in which M. Gobart is pre-eminent in Belgium, and renowned in other countries.

result; but the effect is very rich and highly artistic, while the very skilful execution of human figures, which are introduced into the composition with great tact, places it on higher ground, as a work of art, than the specimen in which the reptile forms are the leading features. Both are evidently engraved by the same skilled hand, as they have both been designed by the same artist. As a piece of decoration, Dobson's is to be preferred; but as a specimen of skill in engraving, that of Phillips and Pearce is immeasurably the best; for the design might have been made as a crucial test of the powers of the engraver, to render the most crowded decoration thoroughly intelligible.

Messrs. H. and J. Gardner (5, Class XVI.) exhibit a great variety of articles, the excellent quality of the glass being the chief feature. The cut glass is, with some exceptions, which are very excellent, heavy in design, and of the old type of facets, being cut with great skill, but not always well designed.

The engraved glass of this house is light and elegant; but there is rather too much tendency to follow the mere imitation of floral forms, rather than the more legitimate details of decoration.

The specimens of etched glass exhibited by Messrs. Gardner are very charmingly designed and executed. There is a delicacy of effect about this style of ornamentation which renders it especially pleasing when applied to goblets, wine glasses, and the smaller vessels for the table.

Messrs. John Millar and Co., Glass Manufacturers of Edinburgh, exhibit a collection of works that suffer little by comparison with the costlier productions of London firms. They are of great excellence in metal, in forms, and in engraving. We copy several of them; they show careful, and often elaborate cutting, the tools of intelligent Art-workers having been employed under judicious guidance. They are very varied in character, but chiefly such as are used for the table—Decanters, Goblets, and Water-jugs. It is greatly to the credit of Scotland that it can "hold its own" in a competition to achieve supremacy in which immense exertions have been made, without thought to expenditure. The "exhibits" of Messrs. Millar are brought within the reach of ordinary purchasers, yet they may satisfy the most fastidious lovers of excellence in Art-manufacture.



























Two or three mirror frames, decorated with cut glass details, combined as frames or borders, are rather good, but they are more suggestive than complete.

Mr. Henry Greene, London (8, Class XVI.), makes a very effective display of cut glass of a bold and distinctive character, and generally of good design. There is a certain originality in the masses of the forms which give a very decided effect and character to the objects, and contrasts well with those of smaller details. The engraved glass is also good.

A dessert service, in which coloured glass is introduced in bulbs at special points of the engraved design, is "spotty," the contrast of colour being a little too great upon the pure crystal, while the *aqua marina* tint is by no means agreeable in colour. Yet there is more in the idea suggested than has been realised.

Messrs. J. Defries and Sons, London (3, Class XVI.), make a good commercial display; but the effects of the coloured glass are inartistic, and there is more of conventionality than originality about the greater proportion of the objects exhibited. A few examples of engraved glass are exceptional in this respect, and are really both artistically designed and executed.

The exhibit of Messrs. John Millar and Co., Edinburgh (3, Class XVI.), is an effective example of the influence of a taste for pure forms and elegance of detail in ornamentation. Most of the outlines of the objects in this display are good, and the details, when not overcrowded, as is the case in some instances, are elegant and effective. There is, however, a tendency to redundancy in the ornamentation, which, even when appropriate, as it certainly is not in some of the examples, tends to injure and

It is to the credit of England that so many of its Provincial manufacturers have sought to obtain





honours at the Paris Exhibition—and have won them. We engrave on this page some of the works contributed by Mr. J. A. Wheatley, Goldsmith





and Jeweller, of Carlisle and Penrith: conspicuous for merit of design and great excellence of workmanship. They are of various orders and classes—"elegancies" and utilities: chief among them being a Vase of much beauty, made of native silver,



and presented by the ladies of Cumberland to Her Royal Highness the Princess of Wales.

detract from the effect of otherwise good work. The excellent quality of the metal in Messrs. Millar's exhibit fully keeps up the general character of the British glass in this respect.

In addition to their remarkable and effective display of Porcelain, &c., Messrs. W. T. Copeland and Sons, London (18, Class XVI.), have a small but very excellent exhibit of glass. In point of colour, purity, and brilliancy, it is very doubtful if any glass in the Exhibition is equal, certainly not superior, to it. With the exception of two claret jugs, Messrs. Copeland have confined their contribution to such glass as any customer of average means might be expected to purchase in the regular course of business. The cut glass, in design, detail, and form, is admirable.

The engraved glass is chiefly noticeable for the simple classic forms and details of the engraved work. No attempt at gradation, or play of light and shadow, is attempted; but the forms are distinctly given as pure planes, the lines being elegantly designed and drawn, whilst the skill of the engraver is shown in accuracy of repetition.

The two claret jugs (not a pair) already alluded to, are very clever examples of artistic engraving. One has for its principal decorative subject the chimeræ of Lucas Van Leyden, already mentioned as used so effectively on a water jug, in Mr. James Green's exhibit. This seems to be a favourite subject with glass engravers, and is certainly an effective one, when skilfully treated. The

M. Boulonnois, of Paris, makes a good display of his productions in the avenue





set apart for French bronzes. They consist of the various objects, either for use or ornament, or both, for which the bronze manufacturers of Paris are widely famed. In some of his works we observe a judicious combination of porcelain with the metal, and especially in the Clocks he exhibits: three of these are engraved on this page.



spirit of the ornament is carried out with great skill and beauty of detail. The other jug is in the same style and of the same form, but the central subject is an armorial blazon, skilfully arranged. The manner in which the lateral ornaments supporting the central ones are introduced and executed is thoroughly artistic; the only objectionable point being the detail of a group of flowers surmounting a tazza placed as a finish to the side ornaments, as it is not in character with the rest of the work.

Before finishing these detailed notices of the British Glass Exhibits, it is necessary to call attention to the Toilet Mirrors exhibited by Petre & Tucker, London (15, Class XVI.) The effects produced are very delicate and artistic. The simplicity of detail is rendered valuable, ornamentally, by the alternation of opal and crystal glass in segments on the balls.

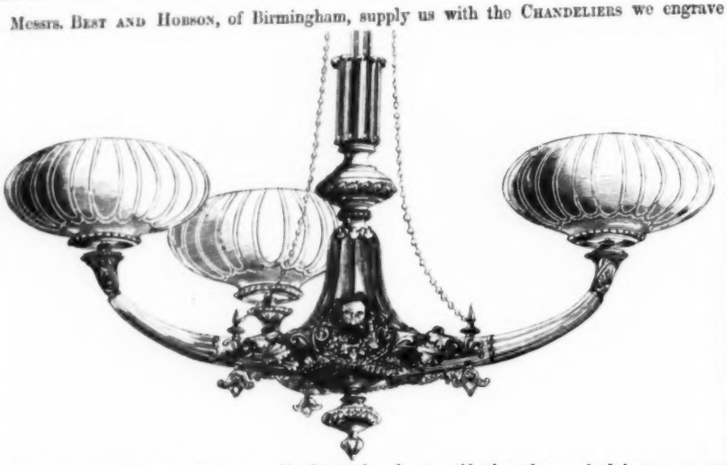
Mr. T. C. March's Toilet Mirrors (16, Class XVI.), with decorations in twisted chain work and bulbs, all in crystal glass, are very excellent. The plateaux and other contrivances for arranging flowers are effective and ingenious.

Having endeavoured to do justice to the British glass manufacture as shown on this occasion, the productions of our enterprising hosts, the French, must claim attention.

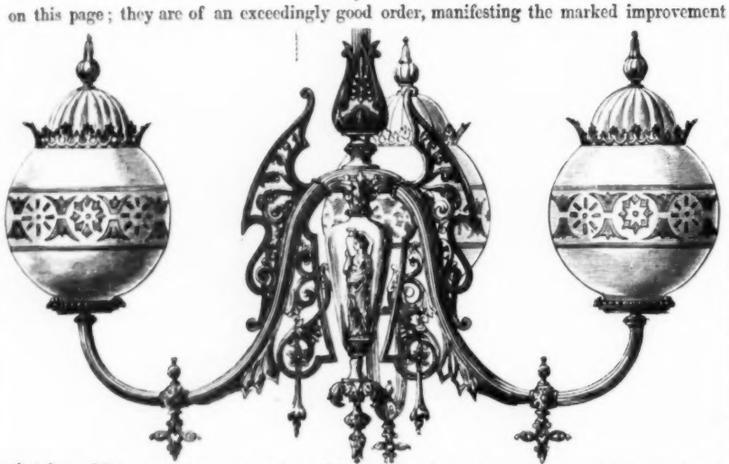
FRENCH GLASS.

As might be expected, the glass manufacture of France is largely and well represented; and if the chief purpose of glass was to display its productions as ornaments, rather than to serve the domestic uses of the table and the household, undoubtedly the French glass would take even a much higher position than it

Messrs. Best and Hobson, of Birmingham, supply us with the Chandeliers we engrave



on this page; they are of an exceedingly good order, manifesting the marked improvement



that has of late years taken place in articles of the class where they are chiefly produced.



It is obvious that these manufacturers have consulted safe authorities, and have not been content to lag behind in the race for excellence.



Of their many admirable chandeliers we select three, engraving also one of the suspending pillars.

does, even with the fact before us that the great aim is to produce objects of luxury, rather than articles of utility combined with elegance and beauty of form.

The first glance at the French display, as a whole, produces some astonishment at the immense variety of coloured, gilded, and painted objects, brought together as glass; followed by disappointment at the remarkable want of purity of colour in the white crystal glass as compared with that of the British section. The masses of chandeliers which hang above the general display practically overshadow it in more senses then one, for the colour of these masses is grey and cloudy, as compared with the brilliancy and translucency of the English chandeliers. This characteristic runs through most of the French crystal glass, and arises from the same cause which detracts from richness, brilliancy, and softness of glaze in the French porcelain—the want of lead in the composition of the glaze. As a matter of course the French are wedded to their own system; but how it is possible for them to deny that the result is against them, in this matter of brightness and purity, is almost inexplicable: yet their experts, both in porcelain and glass, maintain, in argument, that which appears to everybody else the very reverse of the fact.

This inferiority in the quality of metal, especially when seen in masses, as in the case of chandeliers, candelabra, lustres, &c., has a fatal effect in many very important works. It is singular too

The firm of MM. LAMBIN, SA-



GUET, AND FOUCHET, may be



classed among the best manufacturers in Paris of Imitation Bronzes; in proof of which it is only necessary to say that medals have been awarded to them in the various International Exhibitions in Paris, London, and Dublin. Their "stock" consists of clocks, candelabra, cups, statuettes, chandeliers, tazze, &c. &c., in the production of which they offer good artistic designs at a moderate cost. The CLOCK and CANDELABRA engraved on this page are selected from a large variety of objects they exhibit. The figures in the former are noticeable as novelties.



how the French designers in glass continue to ignore, more or less, the principle of the crystalline character of the material, and persist in producing details in forms that contradict the very nature of glass itself; leaves, brackets, bosses, and scrolls, which depend for their effect upon the forms being seen under strong light and shadow, are wholly out of place when seen with the light in transition *through* them, instead of *upon* them. The best chandeliers, candelabra, and lustres, are those in which ormolu is introduced as the basis of the structure; and when the metallic portion of the construction is not carried into the ornamental, the result is invariably satisfactory.

There are a few exhibits which are fairly representative of the whole, and as these take the lead in the display, it will be sufficient to quote some of the principal productions shown within them.

L. J. MAES, Cristallerie de Clichy, Seine (1, Class XVI.), contributes some very striking examples of coloured, cut, and gilt glass. The skill observed in the management of some of the effects is very great, but in many instances the result is heavy and commonplace. Three green vases decorated with twisted festoons in white glass are very elegant, and a tazza of charming form with engraved decorations is noticeable for the purity of its style; so also is a tray with jug and goblets, *en suite*.

It is possible that the great variety of objects, producing great contrasts in colour, detracts in a degree from the real merit of some of the objects exhibited, and that, if more isolated, they would be found more worthy of attention; practically, they are lost in the mass of commonplace articles around.

COMPAGNIE DES CRISTALLERIE DE ST. LOUIS, Moselle (2, Class

In the immediate vicinity of the beautiful Church of St. Sulpice,



in Paris, are the establishments of the most distinguished



manufacturers of ecclesiastical robes, vestments, &c., and of the various metallic objects, both for use and ornament, employed in church service. Among these last-named *fabricants*, M. T. THIERRY stands almost pre-eminent for the richness and elegance of his works—in the



precious metals especially—of which there is a notable display in the Exhibition. The FLAGON, CHALICE, and MONSTRANCE on this page afford examples of his taste.

XVI.), makes a grand display. Here coloured glass, gilding, and painting prevail, and the purpose for which the object is intended, and the material of which it is made, are frequently overlooked in order to produce a striking effect. The chief works are at once large in size and heavy in effect.

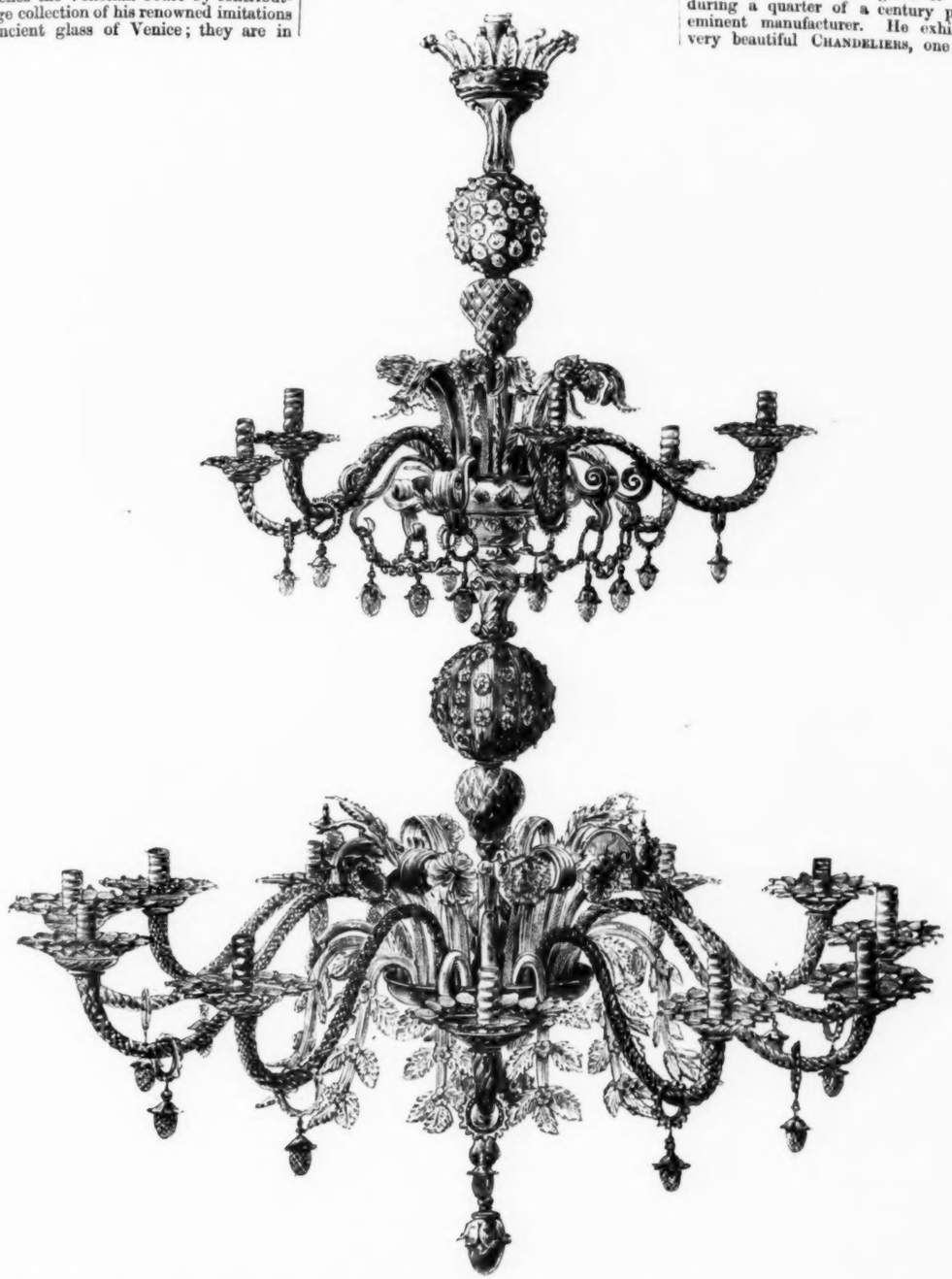
Some caskets in ormolu mounts, the coloured surfaces being cut and engraved, are worthy of distinct notice, not so much for the taste displayed in them, as being suggestive of very much better things. The imitations of malachite in cut glass, mounted in ormolu, are novel, and very rich in effect.

The productions of E. MONOT, Cristalline de Pantin, Seine (3, Class XVI.), are of a varied, and, in many respects, excellent character. The effect of one casket in coloured cut glass, mounted in silver, is very good. The blue surface tint, the white and silver, harmonize and produce a charming result. The ornamental effects in many of the more noticeable objects are overdone. This is the case in a circular casket for liqueurs, mounted in ormolu, which, but for excess in engraved work, would be very admirable.

The most extensive and varied, as in many special points it is the best display in the French section, is that of the BACCARAT COMPAGNIE DES CRISTALLERIES, Meurthe (10, Class XVI.). The table glass, especially the cut specimens, are decidedly the best among the French. The forms are generally excellent, and in

24.9.57

Dr. Salviati, of Venice, and also now of London, enriches the Venetian Court by contributing a large collection of his renowned imitations of the ancient glass of Venice; they are in immense variety, and manifest the best results of thought and labour given to the subject during a quarter of a century past by the eminent manufacturer. He exhibits several very beautiful Chandeliers, one or two of



which he has adapted to the modern requirement of gas. Of the chandeliers we engrave the most remarkable. Colours have been here skilfully introduced, but its principal parts are of crystal glass. It is a work of delicacy, grace, and refined beauty, worthy of Venice in its "palmy state."

a pure style, while the arrangement of the ornamentation in facets approaches the perfection of geometric arrangement in proportionate quantities, the larger masses being well contrasted with the smaller details. This gives a variety of light and shadow, so to speak, rarely seen in cut glass.

The engraved specimens, too, are elegant in design, and eminently artistic in the distribution of the lines of ornamental construction. The details are kept light and in tendrils, rather than given in masses, and thus the crystalline character of the material is never interfered with. Some of the etched examples, too, are very happily designed and skilfully executed.

A dinner-table service of crystal glass, mounted in ormolu, is striking in effect and very ornate; but the weight of metal makes the glass look secondary, which is a decided mistake. The problem is a difficult one to solve as to the relative quantity of the two materials to be employed in such instances as this, as also in chandeliers and candelabra.

Some of the chandeliers and lustres of this firm are good, especially those in which colour has been introduced, as the violent contrast of colour, so objectionable in many of the objects exhibited, has been avoided.

Many of the painted examples of opal glass are very fine, but it is questionable if such works can be regarded as coming within the true range of glass manufacture in an artistic sense, whatever they may be technically. Opaque and semi-transparent effects produced upon or in a material, the greatest beauty of

In the immediate vicinity of the beautiful Church of St. Sulpice,



in Paris, are the establishments of the most distinguished



manufacturers of ecclesiastical robes, vestments, &c., and of the various metallic objects, both for use and ornament, employed in church service. Among these last-named



fabricants, M. T. THIERRY stands almost pre-eminent for the richness and elegance of his works—in the precious metals especially—of which there is a notable display in the Exhibition. The FLAGON, CHALICE, and MONSTRANCE on this page afford examples of his taste.

XVI.), makes a grand display. Here coloured glass, gilding, and painting prevail, and the purpose for which the object is intended, and the material of which it is made, are frequently overlooked in order to produce a striking effect. The chief works are at once large in size and heavy in effect.

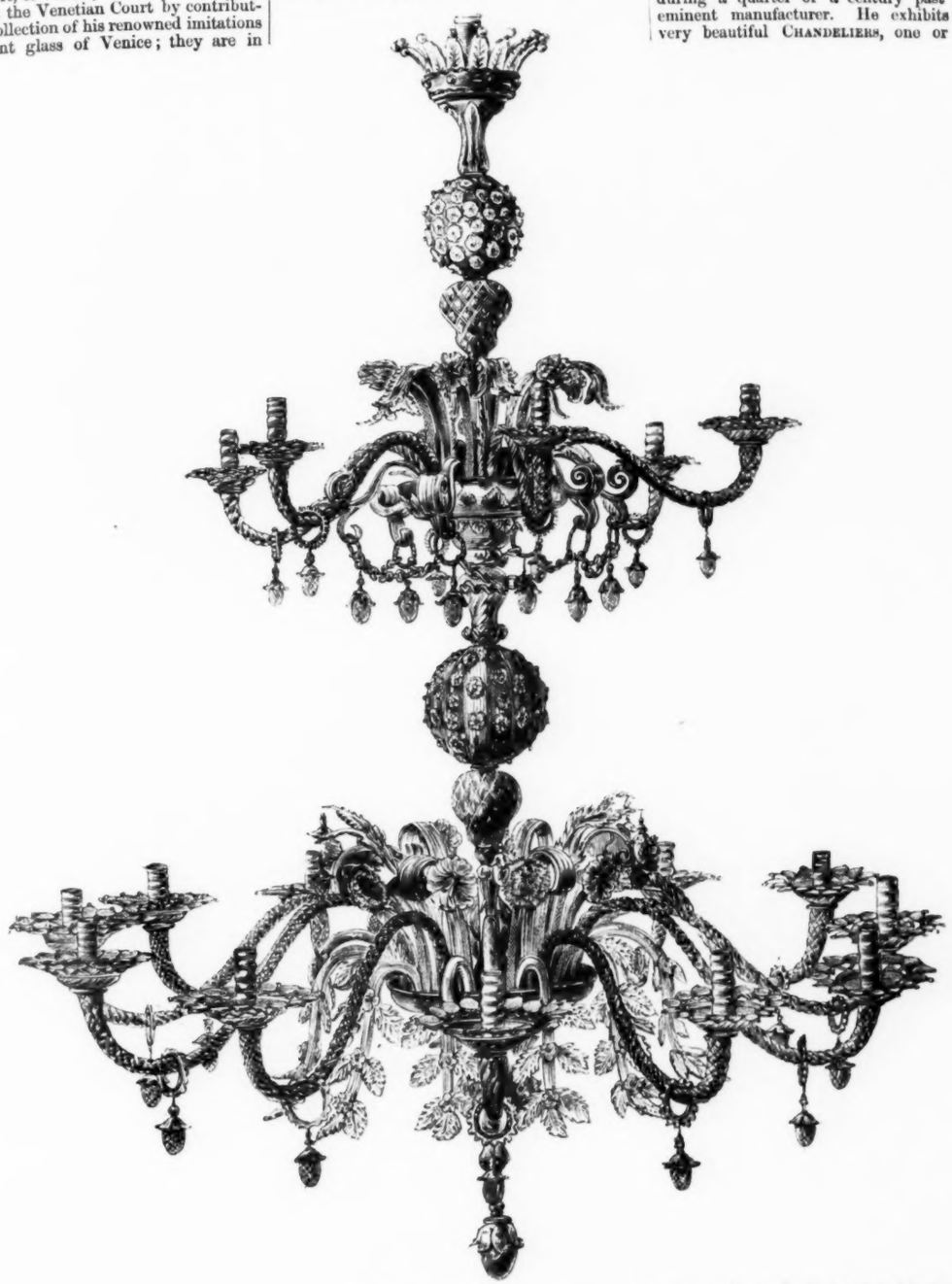
Some caskets in ormolu mounts, the coloured surfaces being cut and engraved, are worthy of distinct notice, not so much for the taste displayed in them, as being suggestive of very much better things. The imitations of malachite in cut glass, mounted in ormolu, are novel, and very rich in effect.

The productions of E. MONOT, Cristalline de Pantin, Seine (3, Class XVI.), are of a varied, and, in many respects, excellent character. The effect of one casket in coloured cut glass, mounted in silver, is very good. The blue surface tint, the white and silver, harmonize and produce a charming result. The ornamental effects in many of the more noticeable objects are overdone. This is the case in a circular casket for liqueurs, mounted in ormolu, which, but for excess in engraved work, would be very admirable.

The most extensive and varied, as in many special points it is the best display in the French section, is that of the BACCARAT COMPAGNIE DES CRISTALLERIES, Meurthe (10, Class XVI.). The table glass, especially the cut specimens, are decidedly the best among the French. The forms are generally excellent, and in

24.Y.57

Dr. SALVIATI, of Venice, and also now of London, enriches the Venetian Court by contributing a large collection of his renowned imitations of the ancient glass of Venice; they are in immense variety, and manifest the best results of thought and labour given to the subject during a quarter of a century past by the eminent manufacturer. He exhibits several very beautiful CHANDELIERS, one or two of



which he has adapted to the modern requirement of gas. Of the chandeliers we engrave the most remarkable. Colours have been here skilfully introduced, but its principal parts are of crystal glass. It is a work of delicacy, grace, and refined beauty, worthy of Venice in its "palmy state."

a pure style, while the arrangement of the ornamentation in facets approaches the perfection of geometric arrangement in proportionate quantities, the larger masses being well contrasted with the smaller details. This gives a variety of light and shadow, so to speak, rarely seen in cut glass.

The engraved specimens, too, are elegant in design, and eminently artistic in the distribution of the lines of ornamental construction. The details are kept light and in tendrils, rather than given in masses, and thus the crystalline character of the material is never interfered with. Some of the etched examples, too, are very happily designed and skilfully executed.

A dinner-table service of crystal glass, mounted in ormolu, is striking in effect and very ornate; but the weight of metal makes the glass look secondary, which is a decided mistake. The problem is a difficult one to solve as to the relative quantity of the two materials to be employed in such instances as this, as also in chandeliers and candelabra.

Some of the chandeliers and lustres of this firm are good, especially those in which colour has been introduced, as the violent contrast of colour, so objectionable in many of the objects exhibited, has been avoided.

Many of the painted examples of opal glass are very fine, but it is questionable if such works can be regarded as coming within the true range of glass manufacture in an artistic sense, whatever they may be technically. Opaque and semi-transparent effects produced upon or in a material, the greatest beauty of

From the extensive collection of Jewels exhibited by Messrs. HOWELL AND JAMES, of





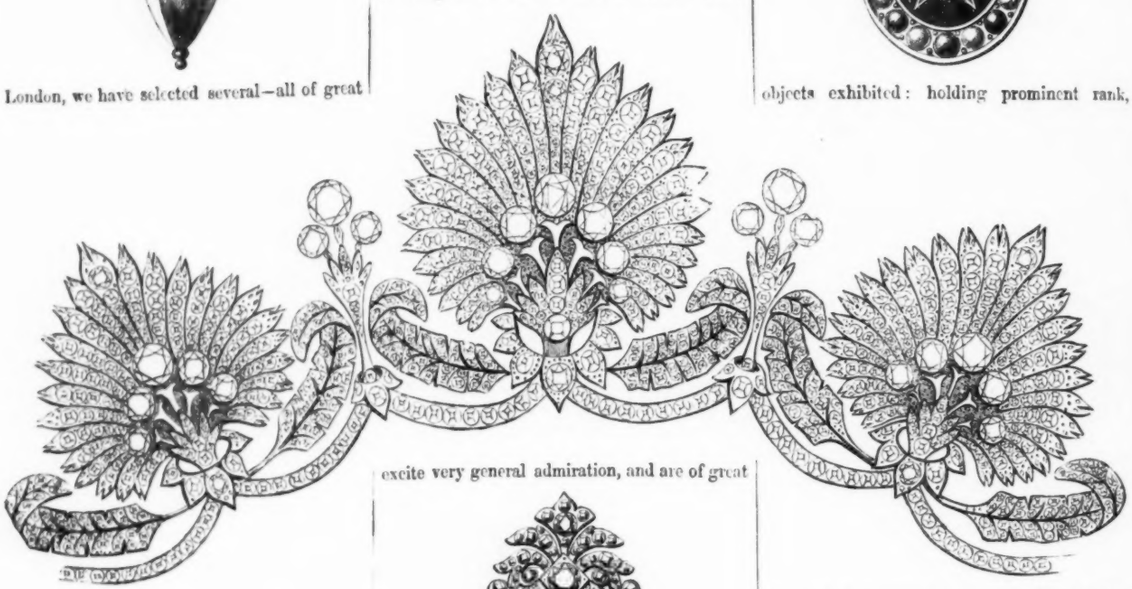
of Art. We can but give outlines, which convey little idea of the grace and beauty of the



London, we have selected several—all of great

selecting other works of various styles. They

objects exhibited: holding prominent rank,

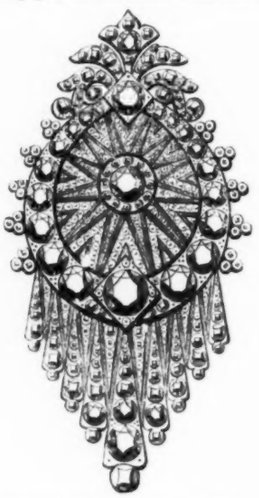


merit in design and workmanship. The TIARA

excite very general admiration, and are of great

although they enter into competition with those







is of brilliants, we engrave it of actual size,

value, not only for intrinsic worth, but as works

of the most renowned jewellers of the world.

which ought to be its absolute transparency and the transmission of light through it, as an element of colour, whether monochromatic or poly-chromatic, are more within the category of porcelain than of glass proper.

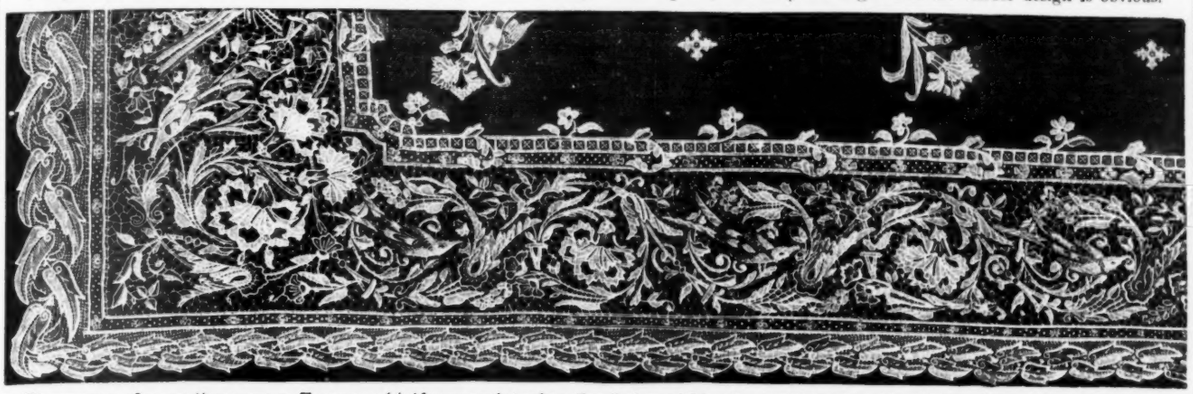
The most novel method of decorating glass in the whole Exhibition is that applied to the ornamentation of a plateau, punch-bowl, and glasses, *en suite*, exhibited by BACCARAT. These are of crystal glass, with a surface tint of deep blue. The effects are obtained by etching into the surface after the manner, as it appears, of cutting a wood engraving: the lines being left in the dark blue tint, slightly reduced, the half tint being simply a reduction of the original blue by the action of acid. Thus there are three tints of blue,—the original "flashed" colour, this a little reduced for the lines of the forms, and then the half tint. Finally, the effect is completed by the absolute reduction of the surface tint down to the white glass.

The effect is excellent, and the amount of refinement of which the process is susceptible is so great, that, excellent as this example is in many respects, very much more may be expected in future efforts in the same direction.

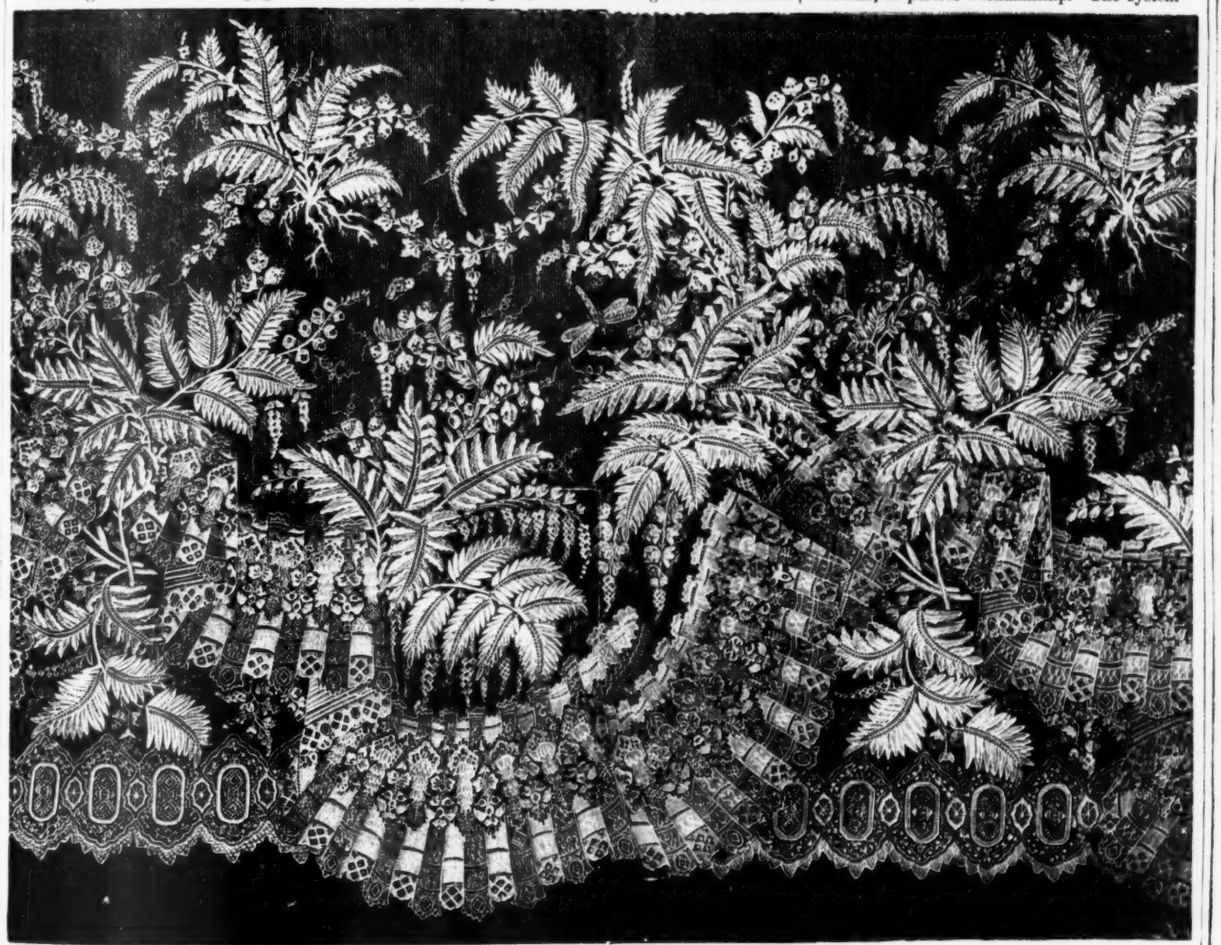
A collection of mirrors and frames, engraved and decorated in the Venetian manner, is exhibited by A. A. ULLMANN, Paris (41 and 44, Class XVI.), which deserves special attention from the excellence of some of the designs. The effects produced by the introduction of blue glass are very pleasing. A few of the designs are rather extravagant, but the manufacturer has to consult his market in these objects as in others of less mark.

We now proceed to notice, briefly, the Glass of Belgium.

From the collection exhibited by MM. Lefébure, the eminent lace manufacturers of Bayeux, we give part of a Curtain, with lace border, in the style of the old flat Venetian point, of scroll pattern, with birds and flowers introduced. The elegance of the border design is obvious.



We engrave also on this page a Flounce of Alençon point, after the design of Mr. Alcide Roussel, of perfect workmanship. The system of shading is here happily introduced, so as to give to the border that surrounds the foliage the very remarkable effect of being fluted.



BELGIAN GLASS.

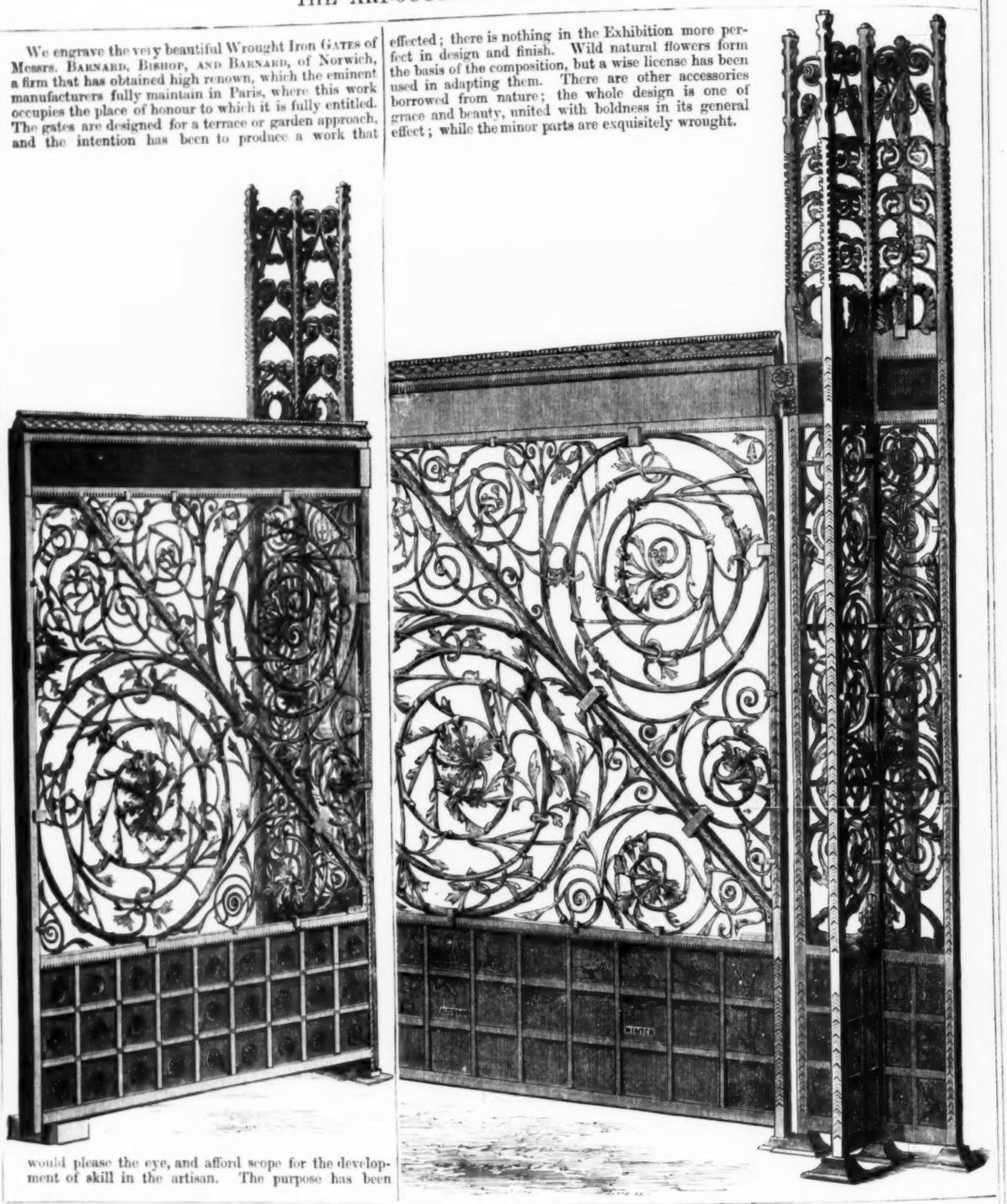
This comes next in the arrangement, but consists of a comparatively small display, which does not require any special remark. The character of the table glass is good, and the forms generally are in good taste. There is no extravagance in decorative details, and as the objects exhibited are all for ordinary domestic use, the productions are so far useful as showing what Belgium can do to supply its own wants in this direction.

There are some excellent examples of wine bottle manufacture, which it seems to have been the especial aim of the Belgian executive for the Exhibition to illustrate thoroughly.

AUSTRIAN GLASS.

The Bohemian glass exhibited in the Austrian department maintains the traditional reputation of the manufacturers of these objects of domestic art and decoration. In all essential particulars, the characteristics so well known in connection with this branch of continental industry have been preserved without change. There are certainly many variations of form, and some are improvements on former types; but, as a whole, the improvement is rather to be found in the skilful manipulation of the gilding than in the glass itself. The decorations in gold of some of the specimens are superb, alike chemically as in their artistic

We engrave the very beautiful Wrought Iron GATES of Messrs. BARNARD, BISHOP, AND BARNARD, of Norwich, a firm that has obtained high renown, which the eminent manufacturers fully maintain in Paris, where this work occupies the place of honour to which it is fully entitled. The gates are designed for a terrace or garden approach, and the intention has been to produce a work that would please the eye, and afford scope for the development of skill in the artisan. The purpose has been effected; there is nothing in the Exhibition more perfect in design and finish. Wild natural flowers form the basis of the composition, but a wise license has been used in adapting them. There are other accessories borrowed from nature; the whole design is one of grace and beauty, united with boldness in its general effect; while the minor parts are exquisitely wrought.



effects. The raised gold is especially successful, and when combined with the lighter tints of colour, so as to avoid violent contrasts, the effect is very charming: and this is the more decided when in connection with the dead or ground-glass effects.

It would be quite useless to select out of the number of exhibitors, all more or less distinguished for some special excellence; as even this selection would involve a description of a considerable number of exhibits, if justice were to be done in each case. In the best examples, the Bohemian glass has that quality which the French aim at; for the gilding and colour are applied in such a manner as not to contradict the material *of* which the object itself is made, or the purpose *for* which it is made.

The green glass is superb in tone and quality of colour, and the contrast with the gilding is fine and artistic in effect.

Some of the most interesting examples exhibited are imitations of old German glass, enamelled with conventional opacity and crudity of colour. The forms of several of these vessels are very quaint and excellent; so much so, that one would rather see them without the enamelled adjuncts.

The most remarkable exhibit of Austrian glass is that of LOBMEYR, Vienna (19, Class XVI.). The crystal glass employed by this firm in the production of candelabra, chandeliers, lustres, &c., is fine; and the designs to which the material has been adapted are the most perfect of their kind in the Exhibition, with a few exceptions among the British glass.

The problem of the exact quantity of ormolu to be used in the structural arrangement and incidental decoration of candelabra and chandeliers seems practically solved by Messrs. Lobmeyr.

This most beautiful CABINET—of ebony, inlaid with ivory, engraved—is contributed by DE AMICI ANGELO, of Milan. It is one of the leading works of the Exhibition—a pure example of high Art applied to manufacture. Every portion of it has been carefully studied and drawn; all the details are clear and distinct. Accomplished



workmen have been employed to carry out the plan of the artist. The artist who furnished the general design is LUIGI ANNONI, and the engraving of the ivory is executed by GIOVANNI BRAMBILLA. Italy, which contributes so many admirable works, has sent none better than this.

One pair of candelabra is of excellent design, the ormolu, however, forming the leading feature; but the glass is brought in and treated with such skill and judgment as to leave nothing to be desired.

In some of the chandeliers the whole structure of ormolu is shown as a decided basis, with a very slight deviation from lines into ornamental adjuncts, and upon this the glass is arranged as a decorative clothing, in no way concealing the construction, but adding to its importance by its marked dependence upon the lines and essential points of structure for support. The result is a logical unity of purpose throughout, which is highly satisfactory. This absence of ormolu itself as a decorative material competing with the glass, the latter never being used structurally or to conceal structure, are novel features, based upon a great principle discoverable in all natural construction, which it were better for the arts of design was more clearly understood and acted upon by our designers and manufacturers.

ITALIAN GLASS.

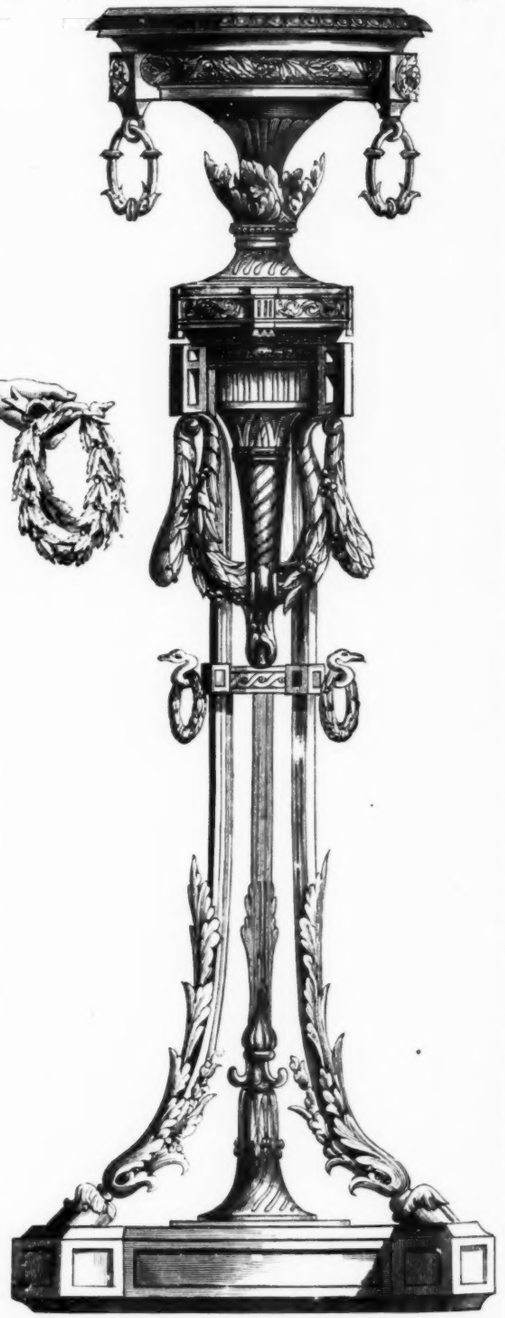
This notice of the glass manufactures of the Universal Exhibition of 1867 may be very properly concluded with some description of the remarkable specimens exhibited by Dr. SALVIATI, of Venice, shown with the specimens of his mosaics. In these examples of modern glass manufacture, produced at the resusci-

The two works on this page are productions in bronze, executed by M. Jules Graux, a distinguished bronze manufacturer of Paris. The Statuette occupies



a central position in the Kiosque of the Emperor, and represents a Minerva distributing honours to successful contributors to the Exhibition. It is a very

able work, from the design of M. Gautier, an ornamental sculptor



of eminence. The Stand for Flowers also adorns the same edifice, and is another of the fine works of M. Jules Graux.

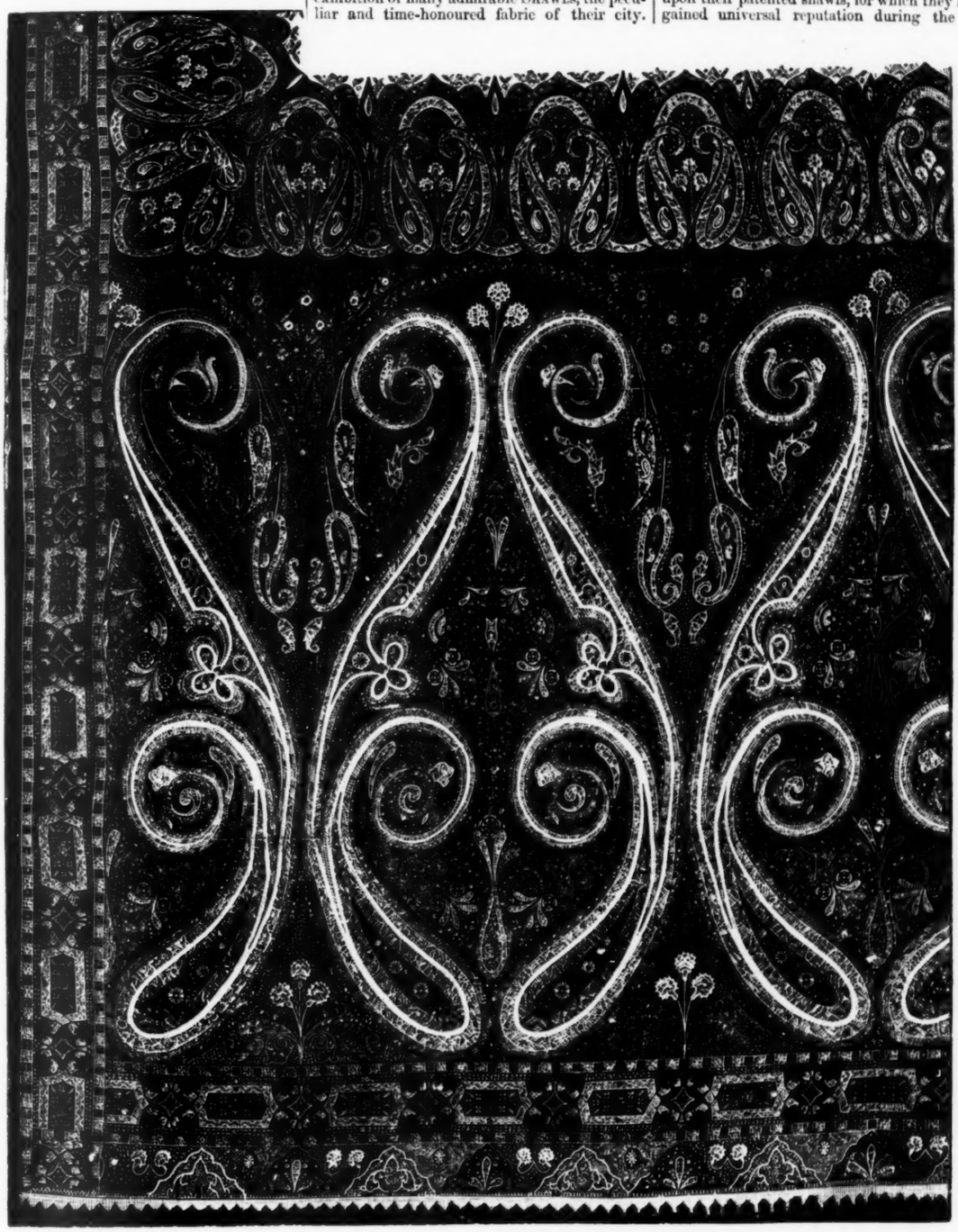
tated works at Murano, the glories of the Venetian glass of the fourteenth and fifteenth centuries have been revived.

The admirable manner in which various characteristics of old Venetian glass are reproduced is another evidence of the great advance in the manipulation of this beautiful material. Gold, metallic particles floating, so to speak, in the glass, thread work in all its variety, the quaint but elegant forms, the dainty touches of colour, and the filmy fabric, are all imitated in a very remarkable and successful manner, and with so much taste and judgment that, however distinguished for certain peculiarities the old Venetian glass may be, it is quite clear that this revival of the manipulation by successful imitation, promises to give to the admirers of this kind of glass an opportunity for gratifying their wishes at a comparatively easy rate; and whilst the old glass may hold its own by its susceptibility to damp and atmospheric changes,—in short, its "sweating" qualities, which may be prized or not, according to circumstances,—yet in an artistic sense the modern examples will have great claims upon all lovers of Art from its excellence of execution, its Art merits, and the quality of the material itself.

A very large mirror, decorated in the Venetian manner with tinted, opaque, semi-opaque, and transparent glass, as also some chandeliers and candelabra in tinted glass, form features of this display in the Italian department which merit attention.

In conclusion it may be as well to state, that neither the Spanish, Swedish, nor Russian specimens require special notice. Those exhibited in the Russian department are more ornate than tasteful, and consequently are more for show than real use.

Messrs. Clabburn, Sons, and Crisp, of Norwich, sustain the reputation of England by the exhibition of many admirable Shawls, the peculiar and time-honoured fabric of their city. They are made with considerable improvements upon their patented shawls, for which they have gained universal reputation during the last



fifteen years. Their characteristic features are, perfection of make, design, and brilliancy and purity of colour, and lightness of fabric.

In bringing this notice of a most interesting branch of Art-industry to a conclusion, it is only right to say that an endeavour has been made to bring out fully and fairly the merits and salient peculiarities of the various exhibits of which the space available for the purpose would allow. Demerits have been touched upon rather as a warning than in a spirit of captious criticism; and it may happen, as certainly has been the case ere now, that the discussion of the faults may prove more really useful than the praise due to well-earned success.

In this branch of Industrial Art, at least, England has obtained honour, and deserved it.

THE LACE AND EMBROIDERY.

BY MRS. BURY PALLISER.

Lace is made of various materials—of flax, cotton, and mohair, of silk, gold, and silver. It is fabricated in various manners—by the needle, on the pillow, and by machinery.

To Italy is assigned the invention of point or needle-made lace, but its fabrication has always been the favourite occupation of the Convent in all countries, and throughout many centuries to the present day, for the adornment of the altar and its Ministers.

M. Pannier-Lahoche, of the Palais Royal, whose many beautiful works are well known to English visitors to Paris, exhibits a large collection of charming objects of painted and decorated porcelain, as well as of crystal, many of which are mounted, chiefly in ormolu. They vie with the best productions of any country, and are painted with great skill by able artists; unquestionably his "show" adds much to the reputation of France. We engrave two of them, and may hereafter select others; the first is a Vase, the body of which exhibits some excellent painting of figure-subjects. The Clock is composed of porcelain, admirably coloured, and ormolu. Both of these objects are bold and massive in design, yet not heavy. M. Pannier-Lahoche is a true artist, and personally superintends the works that emanate from his establishment.





The earliest productions of the needle consisted of darned netting and cutwork. In the first, a network arranged in squares upon a frame was darned or embroidered with patterns or figures. This work has lately been revived under the old name of "Filet."

Cutwork was formed by drawing the threads of linen, and working them with button-hole stitch into various geometric figures, the superfluous cloth being cut away. For these works various pattern-books were published in the fifteenth and sixteenth centuries, among which that of the Venetian Vinciolo, was most widely circulated. It was printed at Paris, and dedicated to Louise de Vaudemont, wife of King Henry III. These books are now of the greatest rarity.

The Netherlands lay claim to the invention of the pillow; and during the fifteenth and sixteenth centuries, she supplied lace-makers to all Northern Europe. From Flanders, Barbara Uttmann procured assistants to set up her workshop at Annaberg, and extended the art of lace-making over the Hartz mountains; Brabant workmen established the lace manufacture of Denmark at Tönder; and refugees from the Alva persecutions carried their industry to Honiton. When Colbert gave the first impulse to the lace manufactures in France, so great was the rush of the lace-makers to that country, that the government of the Netherlands issued an edict, prohibiting their emigration under severe penalties.

France, more especially, is a lace-wearing as well as a lace-making country. Of the Valenciennes lace made in Belgium, France alone buys more than all other countries united. The taste for wearing lace, introduced by the Italian queens of France,

The fame of England is largely upheld in the Universal Exhibition by the renowned firm of HUNT AND ROSKELL, who contribute extensively some of the most perfect and the most costly of their rare productions. On this page we engrave two of great beauty; the one is a "CENTRE-PIECE," made for H.R.H. the Prince of Wales: it tells the story of Edward I. presenting his new-born son to the Welsh chieftains. A statue of St. David surmounts the tazza for flowers. It is designed and modelled by Mr. A. J. BARRETT. The VASE—a work of the very highest order of Art—is the production of ANTOINE VECHTE, a name that is honoured in England as in France; it is in silver *repoussé*, and was executed for the first Earl of Ellesmere. On one side a *relievo* represents Cupid carrying Psyche to heaven, surrounded by the Graces; on the other, Psyche is presented to Venus by a group of little Loves. A figure of the deserted Psyche crowns the summit of the vase.





attained under Louis XIII. to the most extravagant pitch. The queen-mother, Mary de Medicis, loved outward adornment, as her portraits in the Louvre, by Rubens and Porbus, bear ample testimony. The lords and ladies of her court wore lace in the greatest profusion. The falling collars and cuffs were trimmed with deep scalloped lace of geometric design, while garters, shoe-roses, and even the tops of the boots, were decorated with the same material. Nor were the courtiers of the Regency, in the ensuing reign, less lavish in their use of this costly fabric, and fortunes were expended in its purchase.

In vain were sumptuary edicts issued by successive ministers prohibiting the entry of the laces of Italy and Flanders. Prohibition only increased the demand, and every attempt to stop the growing evil was fruitless, until Colbert came into power, and devised a surer remedy. He resolved to develop the lace industry in France, and to produce fabrics which should rival in beauty the coveted points of Italy and Flanders; so that if fabulous sums were expended on such luxuries, the money to procure them should not go out of the country.

Sending to Venice for practised workwomen, he established them at his château of Lonray, near Alençon, under the direction of Madame Gilbert, herself an experienced lace-maker. The king, Louis XIV., was invited to inspect the first productions of his fabric. He expressed himself delighted, gave large orders

Messrs. Filmer and Son, of London, do not make a "grand display" in Paris, but they show one work of very great excellence, sufficient to sustain the high reputation they have obtained for combination of merit in design with sound workmanship. We engrave a Fauteuil of their production; it is circular, but so constructed as to separate and divide into a sofa, and for easy-chairs. The plan is most ingenious, simple, and of manifest utility. As a specimen of manufacture, it is not surpassed by any work of its own kind in the Exhibition.



Herren Giani, of Vienna, exhibit many admirable works, principally for church use. They are productions of singular beauty, and may be accepted as perfect specimens of what the needle can do, when directed by knowledge and intelligence. We introduce one of them—



an Altar Cloth. The engraving conveys a notion of the merit of the design, but of the delicacy of the workmanship it gives only a faint idea.

himself, and desired no other lace should be worn at court except the new manufacture, upon which he bestowed the name of "Point de France." Encouraged by his success, Colbert established fabrics of point and pillow lace in other towns of the kingdom; lace manufactories started up in every direction; and to Colbert France owes the development of an industry which now employs 200,000 of her female population.

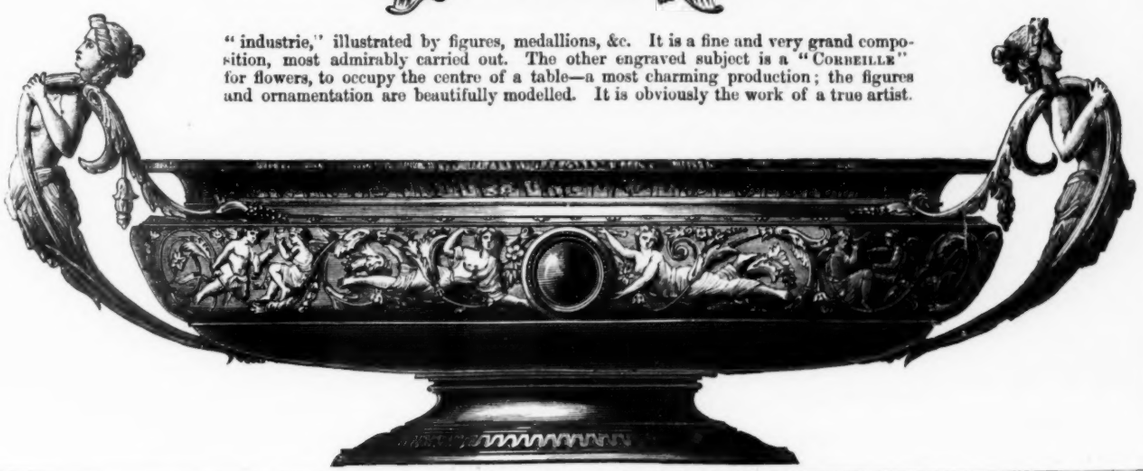
The principal lace manufactures of France are Point d'Alençon, the black lace of Normandy, and the laces of Auvergne, of which Le Puy is the centre, and those of Lorraine at Mirecourt, with the light fabrics of Lille and Arras.

Point d'Alençon is the only French lace not made on the pillow. It is worked entirely by hand with a fine needle upon a green parchment pattern in segments about ten inches long. These are afterwards joined by invisible seams—a task of great nicety, which devolves on the head of the establishment. At Alençon each part is executed by a special workwoman; to one is given the ground, to another the flowers, and so on. About twelve hands are required to finish each piece of Alençon lace. Formerly it took more. Hence the high price it always attains, being the most costly of all kinds of lace.

The manufacture of Alençon, supported by fashion and court favour, continued to flourish, and never were its products in greater demand than in the reign of Louis XV. It fell with the monarchy, but was revived by the first Napoleon, who gave large orders to Alençon on his marriage with Marie Louise. A bed furniture powdered with bees, and enriched with the imperial escutcheons, must have been a marvellous work of time and labour.

We engrave on this page two other of the works of M. Odiot, the renowned Silversmith of Paris. He exhibits largely, contributing mainly to uphold the honour of his country. All his productions are of the highest order of Art; they are, indeed, works of sculpture, and eminent sculptors have supplied the models. The first piece has been executed for the eminent "metallurgiste," M. Petin, and represents the several phases of his "industrie," illustrated by figures, medallions, &c. It is a fine and very grand composition, most admirably carried out. The other engraved subject is a "Corbeille" for flowers, to occupy the centre of a table—a most charming production; the figures and ornamentation are beautifully modelled. It is obviously the work of a true artist.





The fabric again fell with the First Empire, to revive in unequalled splendour under the Second. Specimens of matchless beauty appeared in the *corbeille de marriage* of Her Majesty the Empress, and the *layette* of the Prince Imperial was no less costly. The curtains and bed-trimmings of the cradle presented by the city of Paris to the imperial infant were of the most finished workmanship, and cost 120,000 francs (£4,800). This cradle, with its rich enamels, is among the objects exhibited by the Imperial Manufactory of Sèvres; but where are the Alençon curtains? Both should have been exhibited together, and the latter deposited among the historic treasures of the "Musée des Souverains" at the Louvre. The most remarkable example of Alençon point in the present exhibition is the production of M. Lefébure, the eminent lace manufacturer at Bayeux, where he has established a fabric for making Alençon point, and brought lace-makers from that town to carry it on. It consists of two magnificent flounces, of faultless execution and elegant design. In the festooned border, which has the appearance of being fluted, we have a specimen of the great improvement that has lately taken place in lace-making—that of giving the effect of light and shade by an ingenious variation of the stitches.

Next in importance to Alençon, is the black lace of Normandy. The fabric extends throughout the department of Calvados, but it is at Bayeux it has attained its greatest perfection. The Normandy lace-makers owe their prosperity to the invention of the "point de raccroc," or fine-joining, by means of which they are enabled to make shawls, flounces, and other large pieces, in a number of separate segments, and then join them invisibly together. A

The three grand "pieces" engraved on this page are among the principal attractions of the Exhibition—"the observed of all observers." They are productions of the "Compagnie des Onyx," directed by M. Viot, a gentleman of large experience, sound judgment, and matured taste. The issues of the Company are, in all cases, the works of accomplished artists, and are, consequently, of the highest order of Art. Those we engrave are from models supplied by the famous sculptor, Carrier Belleuse. The Clock and Candelabra are partly of bronze-doré, the draperies being of onyx and the pedestals of verd-antique; the bouquets are of enamel.







half shawl, or "pointe," of M. Lefébure is a most perfect specimen of shading and workmanship. A border of roses surrounds the shawl, and a bouquet of the same flowers forms the centre, grouped with the elegance of a Redouté, and beautifully shaded as a painting. The ground is perfectly plain; a master-piece of its kind; not a joining can be detected. M. Verdé-Delisle has also, with many others, exquisite specimens of this manufacture, the most flourishing, at present, of all in France. Bayeux lace is often called Chantilly, where little or no lace is now made.

The department of the Haute-Loire, part of the old province of Auvergne, is, after Normandy, one of the principal lace districts of France. The whole of the women are lace-makers from their cradles. As soon as the infant can use her hands, instead of a doll, a small lace pillow, with three threads fixed upon a nail, is given to her as a toy, and her tiny fingers are taught to plait the threads. As she grows older, a more complicated frame is substituted, and she begins to fabricate a narrow lace: a child of six years old has been known to earn a halfpenny (two *liards*) a-day. Lace-making at Le Puy is not only a trade, but a passion. It is the infant's plaything, the woman's support, and, when old and obliged to return to the simple laces of childhood, the aged workwoman will ply at her pillow so long as her eyes can distinguish, or her fingers move, the bobbins. When their twirling is no longer heard in a house, it is a sure sign that the end of its occupant is at hand.

The laces of Le Puy are remarkable for their cheapness. Here

Herr Lobmeyr, of Vienna (whose works in Glass, very numerous and of the highest excellence, are objects of



universal admiration), supplies us with material for another page. They are pure examples of Art applied to manufacture, and are not surpassed, in design, by



the contributions of any producer of any country. But he has derived valuable aid and zealous co-operation from the best artists of Austria. We engrave two selections from a Series



for the Table, mounted in ormolu, and a large Chandelier of exceeding beauty.

are made Cluny, mohair, guipures, and almost every description of lace.

Those of Lorraine, made chiefly at Mirecourt (dép. Vosges), are also of low price. "Application" flowers, like those of Brussels, were its best production; but Mirecourt, of late, has been chiefly occupied in making Cluny lace.

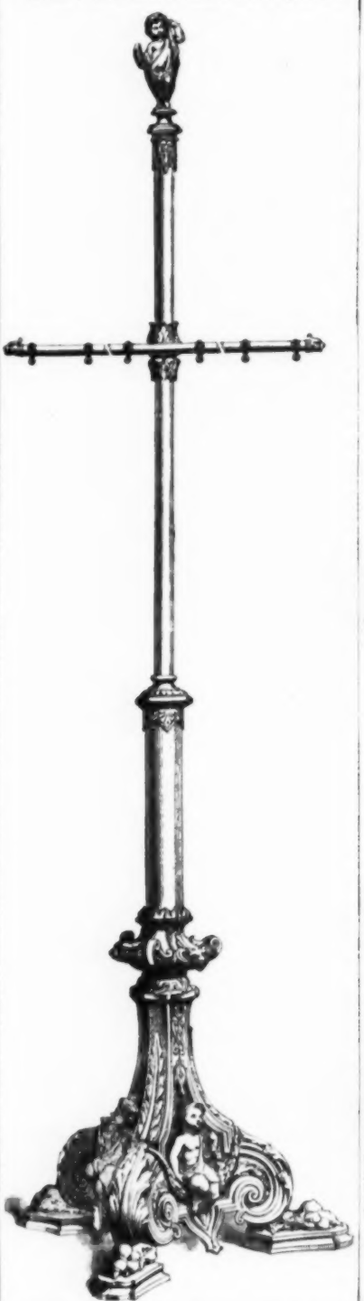
The laces of Lille and Arras, identical in their make, were formerly of great reputation. The workmanship is excellent, and the Lille has the most transparent and lightest of grounds. But little is now made, other industries at Lille offer more remunerative wages, and Mirecourt manufactures these light laces at a cheaper rate.

From France we pass to Belgium—the classic land of lace. Its manufacture has always proved a principal source of national wealth, and, when other industries have disappeared in times of persecution and war, the lace fabric has, by its prosperity, upheld the failing resources of the country. It is now even more flourishing than in the most palmy days of the Netherlands. There are twenty principal centres of fabrication. Lace-making forms a branch of the national education, and employs, it is said, one-fortieth of the population of Belgium.

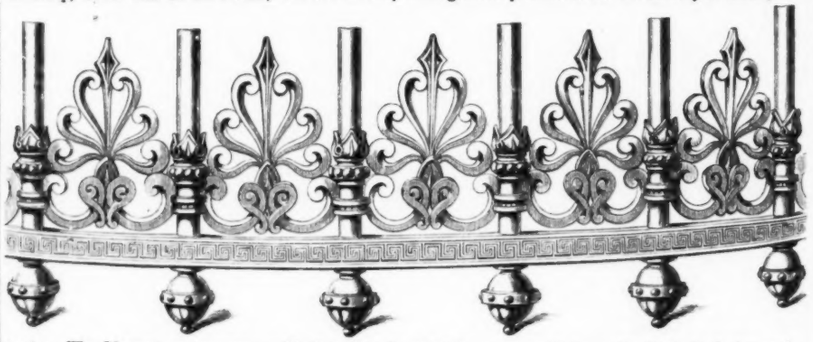
Four distinct manufactures are to be distinguished; those of Brussels, Mechlin, Valenciennes, and Grammont.

Brussels lace is unrivalled in delicacy and beauty. Like

Messrs. William Tonks and Son, of Birmingham, are eminent producers of works in Bronze and Bronze-gilt, articles for which the great capital of "the trade" has long been renowned throughout the world. These manufacturers sustain its repute. Of the value of the articles they exhibit, as to material, substance, and workmanship, there will be no doubt; but it will be seen they compete with France on ground that has been generally considered exclusively French property. The Mirror we engrave, with the Pole Screen and Fire-Guard, all from Messrs. Tonk's establishment, would do credit, both in design and execution, to the better Parisian workers in bronze.







Alençon, it is made in small pieces, afterwards joined together. The thread employed is of the finest texture.

The flowers, or patterns, are of two kinds: true Brussels point, or point à l'aiguille, made by hand; and point-plat, made on the pillow. Point-gaze is also made with the needle. These points are often introduced, combined, in the same piece of work.

In "application" lace, the flowers are sewn on the ground; both point à l'aiguille and point-plat are so applied. Brussels lace is much reduced in price since the invention of "Brussels net," a very fine machine-made fabric, which has entirely replaced the costly pillow-made grounds; but the point à l'aiguille ground is still used for the finer pieces of Brussels lace.

Brussels lace was long known under the name of "Point d'Angleterre," a denomination it has not entirely lost. It arose from this circumstance. The English Parliament, alarmed after the Restoration at the vast sums expended upon foreign lace, and also with a view to protect the native industry, passed an Act prohibiting the importation of foreign lace. At a loss how to supply their customers, the English lace-merchants endeavoured to produce a similar fabric at home; but their attempt proving unsuccessful, they bought up the finest laces of Brussels, and, causing them to be smuggled into England, sold them under the name of "Point d'Angleterre." The exhibition of Brussels lace is magnificent: "pointes," or half-shawls, executed entirely, both pattern and ground, in "point à l'aiguille," with guelder-roses, convolvulus, roses, and ferns of marvellous workmanship. Nor are the specimens of "application" less effective. A superb bridal veil and some half-shawls are of great beauty. Brussels,

Mr. Joseph Hill (of whose contributions we engrave two), of Birmingham, holds the foremost





place as Brass Stamper in the great "Factory," producing them by thousands for "the trade."

From the contributions of Messrs. Morton and Sons, of Kidderminster, eminent and extensive manufacturers of Carpets, we select two examples. They are designed by Mr. J. K. Harvey,





—an artist who has long laboured for this establishment—with much judgment, experience, and taste; and their "quality" is—as are all the productions of this firm—of undoubted excellence.

the queen of lace, was never better represented than now in Paris.

Next in importance to Brussels is the manufacture of Valenciennes lace, which, after attaining its climax in its native city, fell, at the Revolution, never to flourish there again. From France it has passed to Belgium, where its manufacture occupies the lace-makers of East and West Flanders. Valenciennes is made entirely on the pillow, pattern and ground together, and with the same thread. Its workmanship is most elaborate; more bobbins are required to form the ground than in any other lace. From its solidity, it was called "eternelles Valenciennes." The transfer of its manufacture to Belgium was a great commercial loss to France, as more is consumed of Valenciennes than of any other lace. Ypres, in West Flanders, is celebrated for the beauty of its Valenciennes; its patterns are good, and the square ground is of great fineness; but Courtrai is fast advancing towards the perfection of Ypres, and has exhibited a Valenciennes half-shawl—a great novelty.

Mechlin is now but little in favour. It was the favourite pillow lace of the last century. Both pattern and ground are made together. The flat thread which forms the flower gives it the character of embroidery. Some is still fabricated at Malines and Antwerp. In the French department is a remarkably fine piece made at Bayeux.

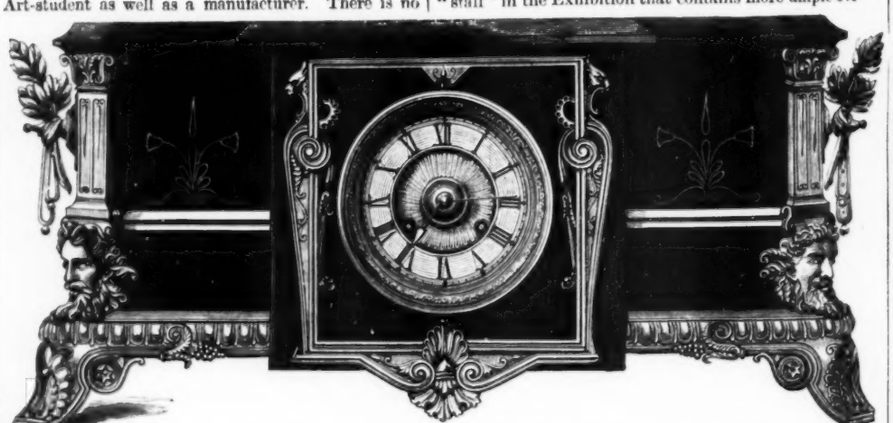
We engrave three other of the many contributions of M. G. Servant of Paris—a Lamp and



Stand, a Clock, and the Base of another Clock. The Clock, it will be observed, is an adaptation from an Assyrian form: it is in that class of Art-manufacture M. Servant principally excels. He is an



Art-student as well as a manufacturer. There is no "stall" in the Exhibition that contains more ample evidence of thought to produce good results: and perhaps his whole collection might be engraved with advantage.



The other remaining lace manufacture of Belgium is the black lace of Grammont. These shawls in cheapness rival the finer productions of Bayeux; but the ground is coarser, and the patterns want that artistic taste for which the French industries are so pre-eminent.

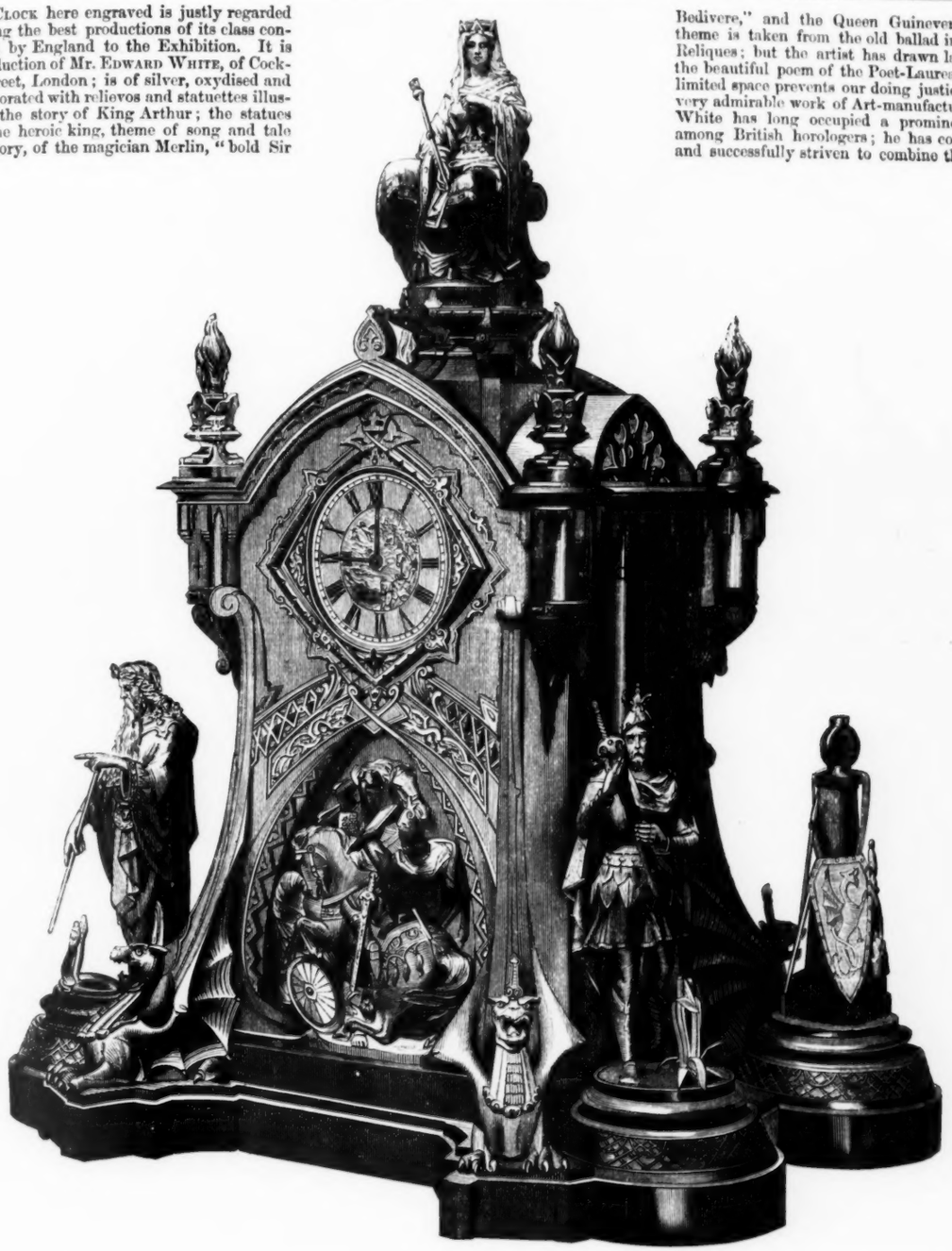
In England, Honiton lace takes the first place. The industry was introduced by Brussels settlers, who left their country to escape the tyranny of the Duke of Alva. The Honiton sprigs have always been highly esteemed. At first, they were made separately and worked in with the ground like the old Brussels lace. Later, they were "applied." The ground was of extraordinary fineness, made with thread which cost £70 per pound at Antwerp, and the worker was paid proportionately for her labour; but, as in Brussels, the invention of machine-made net caused the pillow grounds to be disused, and the flowers were applied upon the cheaper material. The bobbin net ground has again succumbed to fashion, and the flowers are united by "pearl ties," and various other fancy stitches. Mrs. Treadwin exhibits a half-shawl of beautiful workmanship, and there are many other specimens most creditable to the Devonshire lace-makers.

Bedford has left her fine Lille grounds for Cluny and Guipures.

Neither our English nor our Irish lace-makers show much improvement in the taste of their patterns, in which they are far behind both their French and Belgian competitors.

The States of Germany exhibit no lace of interest. Prussia, which owes her industry to the Protestant refugees, who fled from

The CLOCK here engraved is justly regarded as among the best productions of its class contributed by England to the Exhibition. It is the production of Mr. EDWARD WHITE, of Cockspur Street, London; is of silver, oxydised and gilt, decorated with relievos and statuettes illustrating the story of King Arthur; the statues are of the heroic king, theme of song and tale and history, of the magician Merlin, "bold Sir Bedivere," and the Queen Guinevere. The theme is taken from the old ballad in Percy's Reliques; but the artist has drawn largely on the beautiful poem of the Poet-Laureate. Our limited space prevents our doing justice to this very admirable work of Art-manufacture. Mr. White has long occupied a prominent place among British horologers; he has continually and successfully striven to combine the higher



Art, with that which is by comparison lower; and, above all, to seek honour by great excellence of workmanship in all his productions.

France at the Revocation of the Edict of Nantes, produces some needle-point flounces. Saxony and Bohemia have only the coarse lace of the peasants of the Hartz Mountains—the teaching of Barbara Ultmann, their benefactress.

From Italy we look in vain for the points of Venice and Genoa, so coveted in the sixteenth and seventeenth centuries. Venice has only the coarse lace of Palestrina; Genoa, the black and white pillow laces of Santa Margherita and Rapallo, made mostly by the wives and daughters of the coral fishermen of the Riviera.

Spain furnishes the black and white silk mantilla laces of Barcelona; Malta, her black and white Guipures.

Russia and Sweden exhibit only peasant laces.

Turkey produces a lace worked in white and coloured silks, with raised and detached flowers of curious workmanship.

Some specimens of lace formed by drawing the threads, are exhibited by Brazil and various States of Central and South America.

Since the application of the Jacquard system to the bobbin net machine, every description of lace has been made by machinery at Nottingham and St. Pierre les Calais. Valenciennes edgings are the staple production of Calais; but the great improvement is in the blondes—perfect imitations in brilliant whiteness of the costly, but now nearly extinct, fabric of Caen.

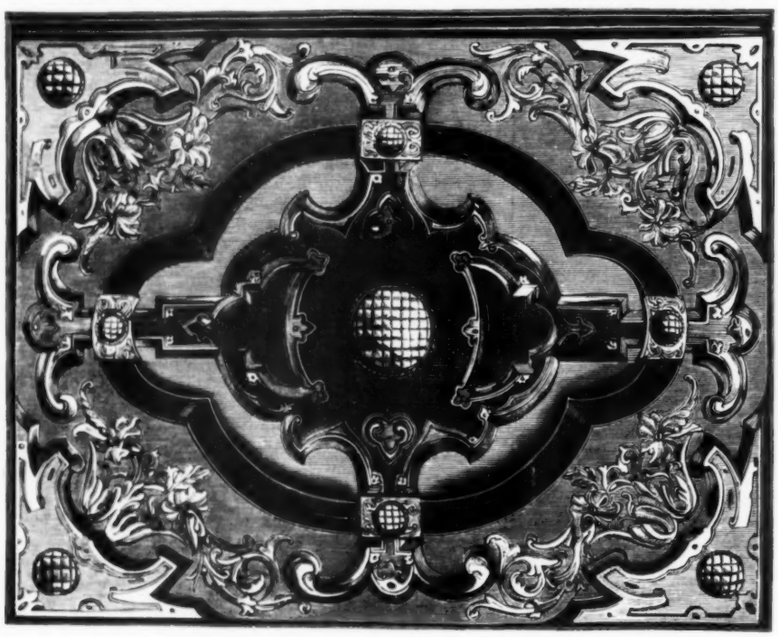
The large pieces of machine lace, as shawls and flounces, are made at Nottingham and Lyons. Those of mohair at Amiens. There are some yak shawls, of very fine texture, exhibited by M. Dognin.

But while the machine places lace, by its cheapness, within the

Messrs. Betjemans and Sons, of London, are extensive manufacturers of articles for the drawing-room, the toilet-table, the boudoir, and the library, such as those of which we convey an idea



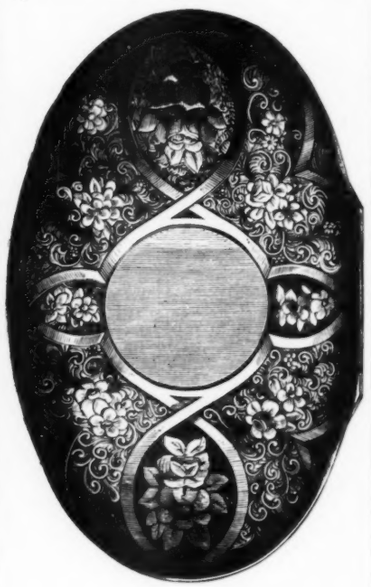
by engravings. They are of metal, gilt, sometimes very richly, in ormolu, or in "flatted" gold, and are always fine examples of perfection in workmanship. Messrs. Betjemans deserve high praise for



the improvements they have introduced into their designs; following the example of continental rivals by seeking and obtaining the co-operation of able artists. Their "show" in Paris competes, and by no means unfavourably, with those of French and German producers of "articles de luxe" of the class. We



engrave of their very elegant and meritorious productions a Jewel Box, rich in its Arabesque ornamentation; the Cover



of an Album (valuable gems being introduced in both objects); a Candlestick of excellent form, and an Etui Case.

reach of all, it has never lessened the demand for the productions of the needle and the pillow, which still realise the high prices due to their delicate texture and exquisite workmanship.

Closely allied to lace is Embroidery. The special distinction between them is that embroidery is worked upon a different tissue, whereas in lace, both tissues are the same.

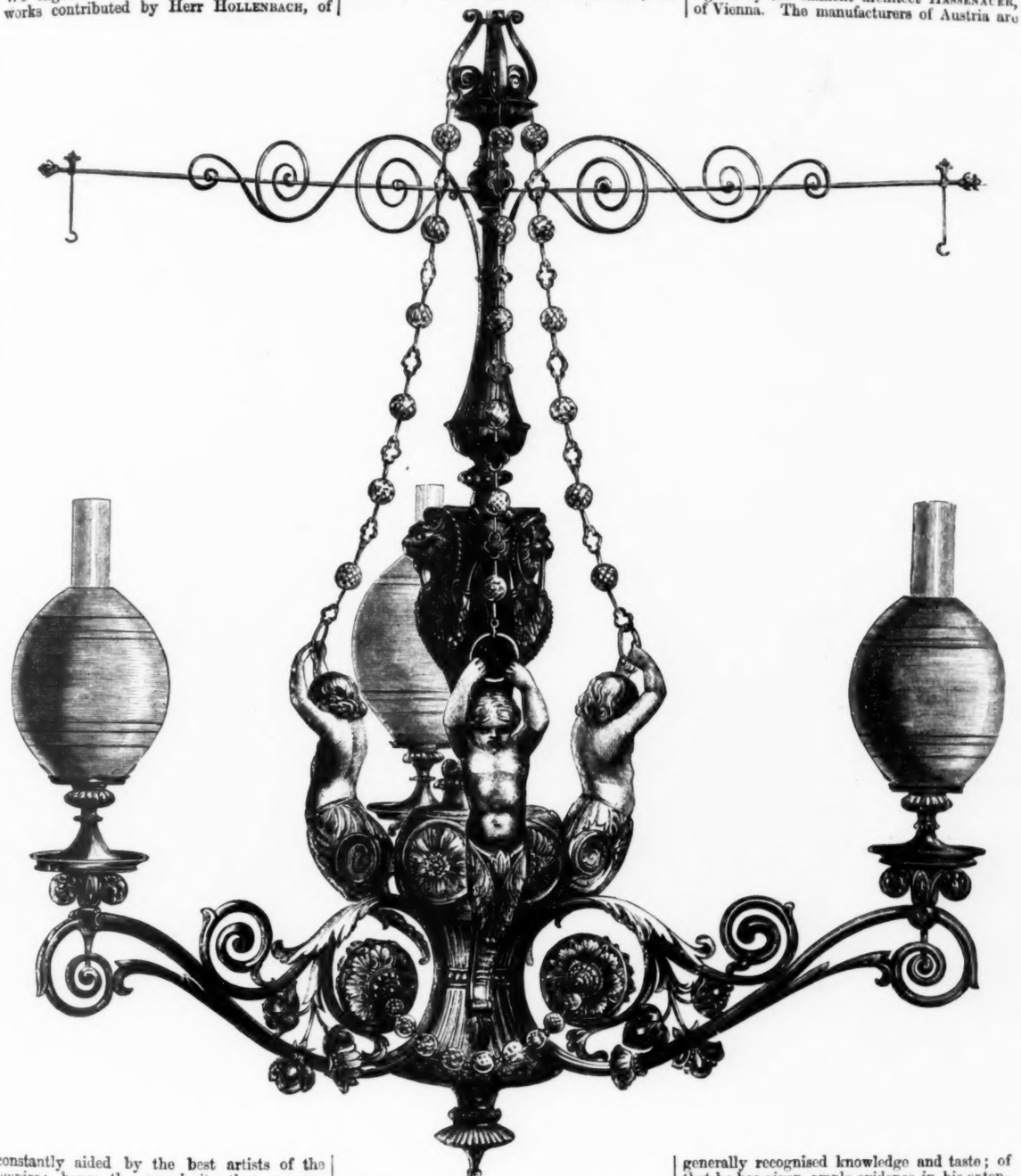
To refer to the history of embroidery, would be to go back to all the great nations of antiquity. Jews, Egyptians, Phrygians, and Babylonians, all excelled in the art, which was equally in repute among the Greeks and Romans, and was and is still carried to great perfection in India and China. In more modern times the great cities of Italy, Venice, Milan, and Genoa, surpassed in their rich embroidery every other European country. France now leads.

It is difficult to class an industry in which such a multitude of different materials are employed. The simplest division is between white and coloured embroidery.

White embroidery comprises works executed with cotton or thread upon muslin, jaconet, cambric, and tulle. It is made either by hand or by machinery. France, Switzerland, Saxony, and Scotland, are the principal countries of its production.

Every one is familiar with the beautiful embroidery of Nancy; and Mirecourt (Vosges), another town in the province of Lorraine, rivals it in the perfection of its work. Of their productions choice examples are in the Exhibition—dresses, shirt-fronts, pocket-handkerchiefs, pillow-covers, &c.—embroidered with flowers, birds, animals, figures, vases, châteaux, all perfectly rendered, equalling the Swiss in workmanship, and surpassing them in taste.

We engrave another of the many admirable works contributed by Herr Hollenbach, of Vienna; a Chandelier of bronze-doré, designed by the eminent architect Hassenauer, of Vienna. The manufacturers of Austria are



constantly aided by the best artists of the empire; hence the superiority they so continually manifest in the productions they issue. Herr Hollenbach is himself, however, a man of generally recognised knowledge and taste; of that he has given ample evidence in his extensive and universally attractive "show" in Paris.

Saxony is the cradle of white embroidery, which is the great employment of the peasants of the Hartz Mountains. Among the many admirable examples sent from Plauen is an infant's robe, a marvellous work, the bunches of flowers almost entirely detached from the ground.

In Switzerland, the great seat of embroidery is the Canton of Appenzel—St. Gall its commercial centre. The embroidery worked by hand is exquisite; that produced by machinery is regular and well executed. But the most important branch of this industry in Switzerland is its fabric of net and muslin curtains embroidered in crochet. Of these the collection is most brilliant, but the patterns are generally too heavy and crowded for the material upon which they are executed.

The seat of the manufacture of crochet curtains in France is at Tarare, near Lyons, long celebrated for its tambour work as applied to collars, caps, and other objects of dress. Fifty years back it occupied the greater part of the female population of Tarare, and the women were to be seen at each cottage-door, working on the tambour-frame, as we see them now plying at the pillow in the districts where lace is manufactured. This branch of industry has been transferred to the production of curtains, of which Switzerland had formerly the monopoly. Now Tarare has surpassed her instructress, and the curtains exhibited are unrivalled in beauty of design and execution.

Scotch embroidery, so original in its style, so rich but heavy in pattern, is not exhibited. Glasgow is its chief centre. The delicate embroidery of the Philippine Islands—the Manilla pocket handkerchiefs, made of the fibre of the pine apple—is also wanting.

We engrave other of the works contributed by the ROYAL PORCELAIN MANUFACTORY OF DRESDEN (Meissen). The TABLE, one of the





most attractive objects in the Exhibition, contains a painting by the hand of Herr MÜLLER, one of the artists of the establishment,



from a picture by Professor SCHNORR, of Carolsfeld. It is a marvellous achievement of the art, surpassed by few, if any, painters of porcelain in modern times.

The other objects on the page are a VASE of great beauty, both in form and in



the art that adorns it, and two small VASES, which, though unpretending, have much grace.



The collection exhibited by the Royal Manufactory of Dresden upholds its renown.

Persia exhibits the veils worn by the Persian women; the texture is cotton. The loophole through which they are enabled to see is composed of fine lattice-work, most exquisitely wrought, the stitch resembling that used in the ornamental open-work, or "jours," of the Alençon point. Round this opening is an embroidery in white silk.

In coloured embroidery we look to the East for works of gold and silver on velvets, satins, and other rich tissues, applied to the commonest articles of domestic use. The collection sent by Turkey is magnificent, rivalled only by that of the Viceroy of Egypt. From China we have the five-clawed dragon of the Celestial Empire, gorgeously embroidered in gold, and some white and coloured satins most elegantly worked with flowers in coloured silk, and other specimens of its usual type of embroidery. India, unmentioned in the official catalogue, has a variety of its brilliant products unclassed and unlabelled, except with the cards of the French dealers who exhibit them.

Russia sends some good embroidery from Teflis. Nor should we leave unmentioned the lively-coloured woollen embroidery on the leathern garments of the inhabitants of Roumania, and the moose-hair decorations of Canada. Some church vestments of Milan are designed with great elegance, but nothing approaches the ecclesiastical embroidery of Lyons and Paris.

Mr. Joseph G. Green, of Upper Thames Street, London, ranks among the best exhibitors of works in Glass, maintaining the highest claim to excellence of material and for the engraving by which so many of them are decorated—the production of accomplished artists. The principal object on this page is a Chandelier of great merit and exceeding beauty. The other objects are those of graceful utility; Art has, however, entered into the composition of all these productions, and the fame of England in this important department has been upheld by the manufacturer.









ADAPTATIONS FROM THE ANTIQUE.

BY THE REV. CHARLES BOUTELL, M.A.

"History," it is said, "repeats itself." And the experience of the world has confirmed the truthfulness of the saying. At the same time, however, it is well known that, like others of the same class, this comprehensive saying is true only in a general sense, and without any reference whatever either to literal exactness or to matters of detail. The repetitions that are recorded in historical chronicles are the result of periodical recurrences of great combinations of events, coupled with certain general coincidences in the motives and aims that influence and govern human conduct.

The historian, therefore, when he is treating of what may be entitled a repeating era or event, does not turn back to some earlier volume and transcribe for his present use the pages he had written there. And yet, when the fresh chapter has been added to his work, in his last expressions and sentences he sees the reflected images of his former narrative. The actual words, indeed, are altogether different; so are the actors, the incidents, and the places; and no less different also are both the imagery and the external circumstances. Still, in reality, it is an old story, often told already under various aspects, that has just been told once more; and history, *mutatis mutandis*, has been repeating itself.

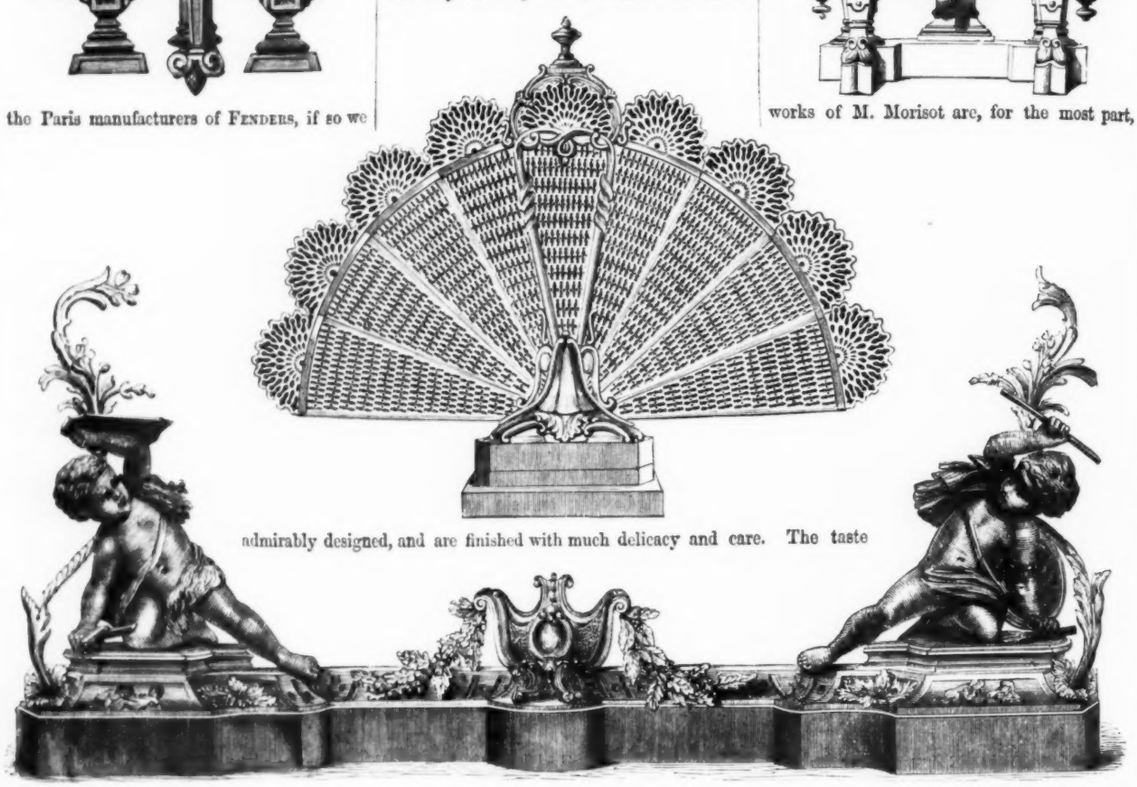
It is to be particularly noted that, while thus fulfilling the obligations of the Law of Repetition, the actors themselves in the historical drama for the most part are—probably they are alto-

M. Morisot is one of the most eminent of the Paris manufacturers of Fenders, if so we may be questioned that places before a fireplace representations of objects that could by no possibility be found there; but such is the "mode." The French *salon* would be incomplete unless are to term those indispensable necessaries that suit only the fireplaces of France, and which admirably designed, and are finished with much delicacy and care. The taste the burning wood was guarded by armed knights, cupidons, animals, or vestal virgins. resemble the ancient fire-dogs of England. The works of M. Morisot are, for the most part,









gether—unconscious of following any precedent. Some few among them, an exceptional few, may bring the experience of the past to bear upon their present course of action: but then they do this as thoughtful, independent observers, not as deliberate copyists; as men who seek counsel which may influence for good their own judgment and resolution, without even suggesting to them that they should abdicate or hold in abeyance their prerogative of judging and resolving for themselves. Repetitions in history, accordingly, imply no sacrifice of independence, no substitution of external authority for personal self-reliance, seeing that, after all, they are brought about by that supreme law of human life which, under similar general conditions, causes events in their general character to assimilate.

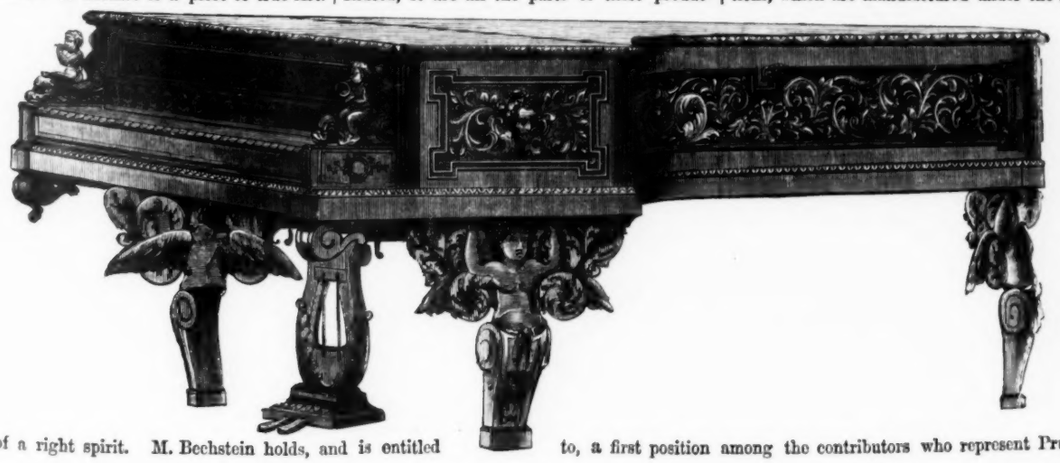
The same, or a cognate Law of Repetition, when applied to Art, is found to operate in a manner altogether different. Here the repeating process, even when it is only partially carried into effect, is deliberate, intentional, and explicit. In addition also to their being undertaken with the express purpose of repeating what had been done before, repetitions in Art are designed either to be in exact conformity with the selected model, or to be so slightly modified as to recall the image of the original without actually reproducing it; they are based on the same principles with their models, they fulfil the same types, and very commonly they are wrought out in the same details.

Repetitions in Art resolve themselves into two great classes or sections; and between these two, notwithstanding the existence

These PIANOS are the contributions of Herr C. BECHSTEIN, of Berlin (manufacturer to the King of Prussia). They have much external beauty, and, no doubt, great internal worth. Of the one we enable our readers to judge. The carving is of a high order. The "Concert Piano" is of nut-wood, the carved portions being of ebony:



a medallion of Mozart is a piece of true Art. | Indeed, so are all the parts of these produc- | tions, which are manufactured under the influ-



ence of a right spirit. M. Bechstein holds, and is entitled to, a first position among the contributors who represent Prussia.

of certain most important qualities and conditions common to them both, a broad line of distinction is to be drawn.

On the one hand, through the action of Repetition in Art, style is gradually developed and finally established; and, in like manner, local traditions having reference to the practice of Art, grow, step by step, into maturity, and become established and recognised. Many and infinitely varied are the influences which, through their sustained action, combine to produce that definite system well known under the title of Style in Art. And style in Art, as it must have been produced through repetitions, so it implies the continuance of the repeating processes by means of which its own living existence is to be prolonged. This is a legitimate, an honourable, and a worthy system of repetition; for, in fact, it amounts to the practical maintenance of established principles, which, of necessity, act in conformity with a governing law, and therefore exhibit a consistent uniformity among their productions.

But, on the other hand, distinct altogether from the happily harmonious operation of a style of Art repeating itself, on its own soil, amidst its own people, and at the hands of its own professors, is the second mode in which repetitions in Art are carried into effect. In these cases, indeed, instead of repeating themselves, styles of Art and the traditional usages of artists are repeated, perhaps after the lapse of centuries, and probably among alien

MM. Mathevon and Bouvard, of Lyons, hold highest



rank in the great city of silk manufacture, and consequently are among the chief producers of the world.



Their "show" in Paris is an assemblage of productions of great beauty and of admirable "make." We engrave two "bits," and also a very elegantly designed Panel; but we can give no notion of their refinement in shading and perfect harmony in colour.



races, in strange countries, and under inconsistent if not antagonistic conditions. Repetitions such as these have little, if anything, in common with that excellent use of study, which applies to the cultivation and improvement of modern Art the accumulated wisdom and experience of antiquity. The infusion of valuable knowledge, gathered from different nations and from successive epochs of their history, is among the most precious of the advantages possessed by the later ages of the world. By such means men associate fresh mental powers with their own; and they endow their own powers, at the same time, with more exalted and more diffusive energy. The grand legacy of practical thought bequeathed by each passing generation to those that follow after is designed to be applied, not in facilitating the act of thinking, but in imparting to it more matured strength and a wider range. And the great men of all ages have always dealt thus with their inheritance from the great men of other countries and races, who preceded them. They have studied under their guidance, they have profited by their example, and they have striven to surpass them by their own efforts. But they never have consented to substitute example for effort, nor have they ever been content with a mere repetition of what others had accomplished as an equivalent for achievements of their own.

A glance at the history of Art is sufficient to show how great is the distinction between studying noble models for the sake of learning from them, and copying fine works with a view to adopt the copies as genuine productions of the copyists. It is the same

20 N 067

This very beautiful FRAME is the work of EGISTO GAJANI, of Florence; a most charming composition, carved with exceeding refinement. It is one of those productions that may be valued as a high effort of the sculptor, although classed among Art-manufactures. He is a true artist by whom it has been planned and executed. The Italian Court is very rich in this class of produce—objects deserving of study; it would seem as if its artisans were endowed with the gift of genius—as if the tool was in their hands an instrument conveying thought. It would be difficult to write in terms too high of this admirable "creation" of mind and labour.



with admitting and accepting the practical influence of a noble style or school of Art, and yielding to it an absolutely unqualified obedience. The Greeks accepted and adopted the proto-Doric type of a Nubian rock-hewn column; but they soon surpassed their models at Beni Hassan, and in their hands the real Doric colonnade of the Parthenon became truly and magnificently Greek. An Etruscan element is sufficiently palpable in the works of Greek settlers in Etruria. Greek Art, again, when Greece had subsided into a Roman province, even while it continued to be practised by Grecian artists at Rome, and accompanied with Roman associations and under Roman influences, became essentially Roman. And so also, and as would be but natural, in later though still early times, after the empire of the Cæsars had crumbled away, when at length out of the mere chaos of barbarian supremacy new elements of order, like first-formed crystals, demonstrated their existence, when a revival of some "reign of law," and a re-establishment of some system of social life began to assume definite forms, then the old Arts revived, and out of the fragmentary relics of their former glories new styles arose. The great workers of the middle ages never dreamed of such a revival of Art as would culminate even in the most perfect reproduction. It was no desire of theirs to lead Art to a repetition of itself. They had thoughts of their own, and feelings and emotions, strong and active and deeply implanted, which they must express—or rather, to which their Arts must give expression for them. The lessons that were to be learned from fragments of goldsmiths' work, from broken columns and partially defaced capitals, and mutilated statues, they did learn, and learn thoroughly and

Herren C. Tielsch & Co., of Altwasser (Prussian Silesia),



are contributors of works in Porcelain and Earthenware.



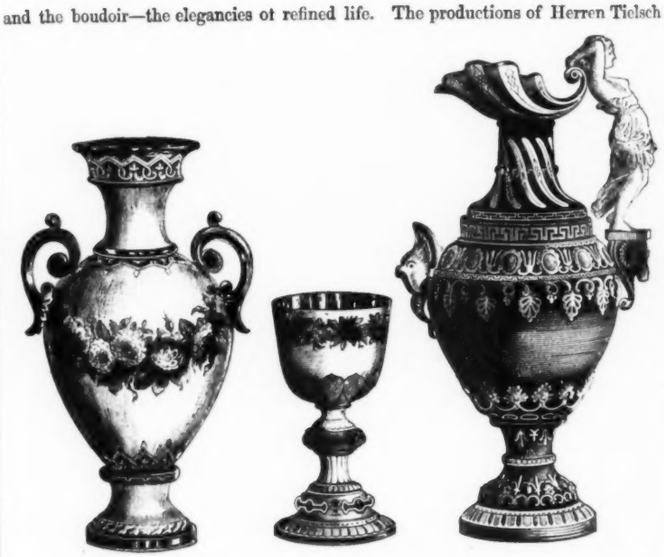
They are, for the most part, of a good order, while some are of much excellence, the designs having been furnished by approved artists. They are, as will be seen by the specimens we have selected, very varied in character, some being mere "utilities," but carefully considered and



treated, while others will be accepted as graceful acquisitions to the drawing-room



and the boudoir—the elegancies of refined life. The productions of Herren Tielsch



will attract attention and admiration,—as Art-works and as specimens of "potting,"—notwithstanding they are near neighbours of the Royal Manufactory of Prussia.

thoughtfully. And these lessons they used, as lessons such as those ought always to be used, in aiding them in the working out independent styles of Art, such as would be in harmony with their own circumstances, adapted to their own requirements, and at once rich in reminiscences of their teachers and faithful exponents of themselves.

Another striking and beautiful example of the working of an external agency of great power in Art, without the faintest trace of any interference with freedom and self-government, is apparent in the evident presence of a strong Byzantine influence throughout the Arts of northern and western Europe. Nothing could be more strictly natural than this, as nothing could be better qualified to civilise the civilisers, to impart refinement to works executed by strong hands, and to instil into uncultivated minds the faculty of imparting expression. And in nothing is this prompt and earnest readiness to learn shown more emphatically by the old artists of the north and west, than in their grateful recognition of the practical value of such training and such suggestions as they could obtain only from what they still might consider to be the oriental capital of Europe. Equally characteristic, on the contrary, was their maintenance in their Arts of a sturdy independence. Influenced they would gladly be by those with whom Art was an element of their being, but overruled they would never be; to the greatest Art that ever had arisen, and to the noblest artists who ever had flourished, they would yield no absolute submission, they would concede no right to exercise a supreme domination.

It was the same with the Arts under the rule of what has so

M. Rousseau occupies a foremost place among the manufacturers of Porcelain in Paris. The issues of his house are of the highest merit, exhibiting great knowledge of Art and the capa-



bilities of the material. They are, however, of such a nature as to be but ill represented by engraving; it is impossible to convey an adequate idea of the relief-painting—for such it is—by which his productions are distinguished, and which gives them their peculiar feature. His forms are often peculiar, though based on "authorities,



but are more often original; while as examples of manufacture they are unquestionably good.



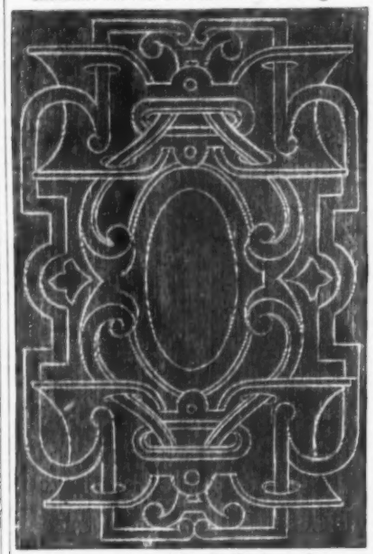




happily been styled the "great Gothic dynasty." Indeed, in the perfected Gothic style, the Arts of mediæval Europe rose to their full perfection. Whatever was worthy to be retained from earlier times, and also, in itself, was consistent with the spirit of Gothic Art, was duly held in honour, and means were found whereby it might be blended with the pure Gothic elements. But repetition, as copyists repeat, was then unknown; it could not be known, because the existence of any such thing in those days was an impossibility. So far, in truth, Gothic Art did repeat itself, that in its fundamental and essential principles the style was one and the same, whatever might be the country of Europe in which it might have found a home. The Gothic always was unquestionably the Gothic. And, at the same period and in the same country, the style always expressed itself uniformly and consistently. The Gothic was ever true to itself. But here, in the unity of the style and in the consistent uniformity of its contemporaneous local action, the repeating process ceased to operate. Everywhere local influences grew up into local characteristics. The Gothic of each European country became no less truly its own Gothic, distinguished by modifications peculiar to itself, than was the identity of the style truly established throughout the whole range of its presence by attributes universally the same.

Inseparable from the development and expansion of any style of Art has always been the certainty of its decline and fall. We look back now upon the styles of antiquity, and we trace their career from the remote era of their early promise, through the palmy days of their triumph and the darkening period of their decay, until at last they pass away from the condition of active

Madame Gruel Engelmann has long held



the foremost position in Paris, and consequently in the world, as a Binder of Books.



The two specimens we give are mere specimens of "tooling," to fill up the column; the large engraving, however, illustrates the principal issues of the establishment: it is a carved example of Art placed on the cover of a book rather than a specimen of binding; and of that class, chiefly, are the productions exibited.

existence and become monumental histories. It is their historical truthfulness and the copious richness of their always faithful historical illustrations, that enhance their interest and fix at so very high a standard their value. Unwritten histories they are, produced without any historical aim or motive; and yet the special attractiveness of contemporary records that are free from all personal feeling or party partiality, is impressed in the most signal manner upon the Arts of the various races, and nations, and countries of the ancient world. The Egyptians and the Assyrians appear before us with a life-like individuality, true to the life itself, in their works of Art. And, contrariwise, those remarkable races have identified with themselves the styles of Art which they cherished, and the works of Art that they left behind them. It is precisely the same with the other peoples of antiquity and their several Arts. Greek Art unfolds the personal memoirs of the Greeks; and the Art of the Greeks is Greek. So, in like manner, the same twofold relationship exists between Roman Art and the Romans, between Byzantine Art and the people of the Eastern empire. The very same statements hold good with the earliest expressions of mediæval Art. Here no uncertainty or confusion of styles is seen; but each style belongs to its own people, and the varying phases of each style determine their own era. The Arts of the Lombards and the Scandinavians are severally Lombardic and Scandinavian; and works in these styles of Art are historically illustrative, the one class of the Lombards, and the other of the Scandinavian races. We have learned to distinguish with certain discrimination between Anglo-Celtic, Anglo-Roman, and Anglo-Saxon relics, whether we find

M. Box ranks among the most eminent manufacturers of bronze imitations—Zinc d'Art. His productions are, for the most part, of large size—frequently that of life, and are always from admirable models and to the mass of works in the costlier material. We give examples fully bearing out the high opinion we have formed of his productions.













supplied by able artists. They are consequently of great excellence, being generally quite equal in merit

them apart from one another, or sometimes in close fellowship; and we study these very relics, when we have found them, as graphic records of races who were our predecessors in the occupancy of this island of ours—records which disclose at least some truthful sketches of primitive British life, which have much to say that is worth hearing concerning those Romans who did not cease to be Romans because they were established in Britain, and which more particularly throw a light as clear as unexpected upon the dim pages of Saxon chronicles.

In one remarkable circumstance all these diverse ancient Arts are alike—and this is, that they all belong absolutely to the past. With the races among whom they grew up they declined and passed away. We affix to the productions of these Arts dates which declare at what time they flourished; and we also add other dates, by which are shown at what periods they had become extinct. And then we continue our course of research and observation, and we advance in our inquiries and investigations with advancing time, until we find ourselves surrounded with the now familiar forms and expressions of Gothic Art; and we watch this noble Art, the faithful exponent of its own era, as it put forth its early strength in the thirteenth century, as it rose in the fourteenth century to its matured grandeur, and as in the fifteenth

We fill this column by engraving some of the BACKS OF WATCHES, and the FRONT



of one, of those contributed by Mr. Ed-



WARD WHITE, of London, whose exhibited



collection is of rare beauty and value,



designed in admirable taste, and unsurpassed as examples of perfect "setting."

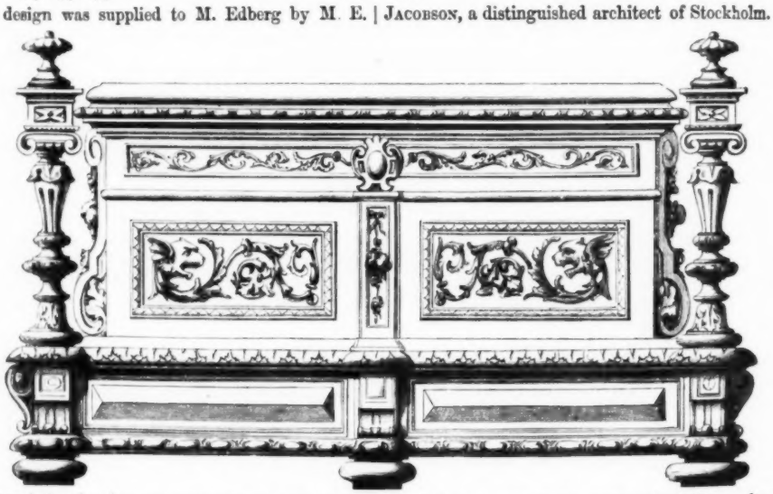
We engrave the carved portions of a very beautiful BEDSTEAD, the manufacture of C. K. EDBERG, of



Stockholm; it is of oak, elaborately and yet delicately wrought by the hands of skilful carvers.



The design was supplied to M. Edberg by M. E. JACOBSON, a distinguished architect of Stockholm.

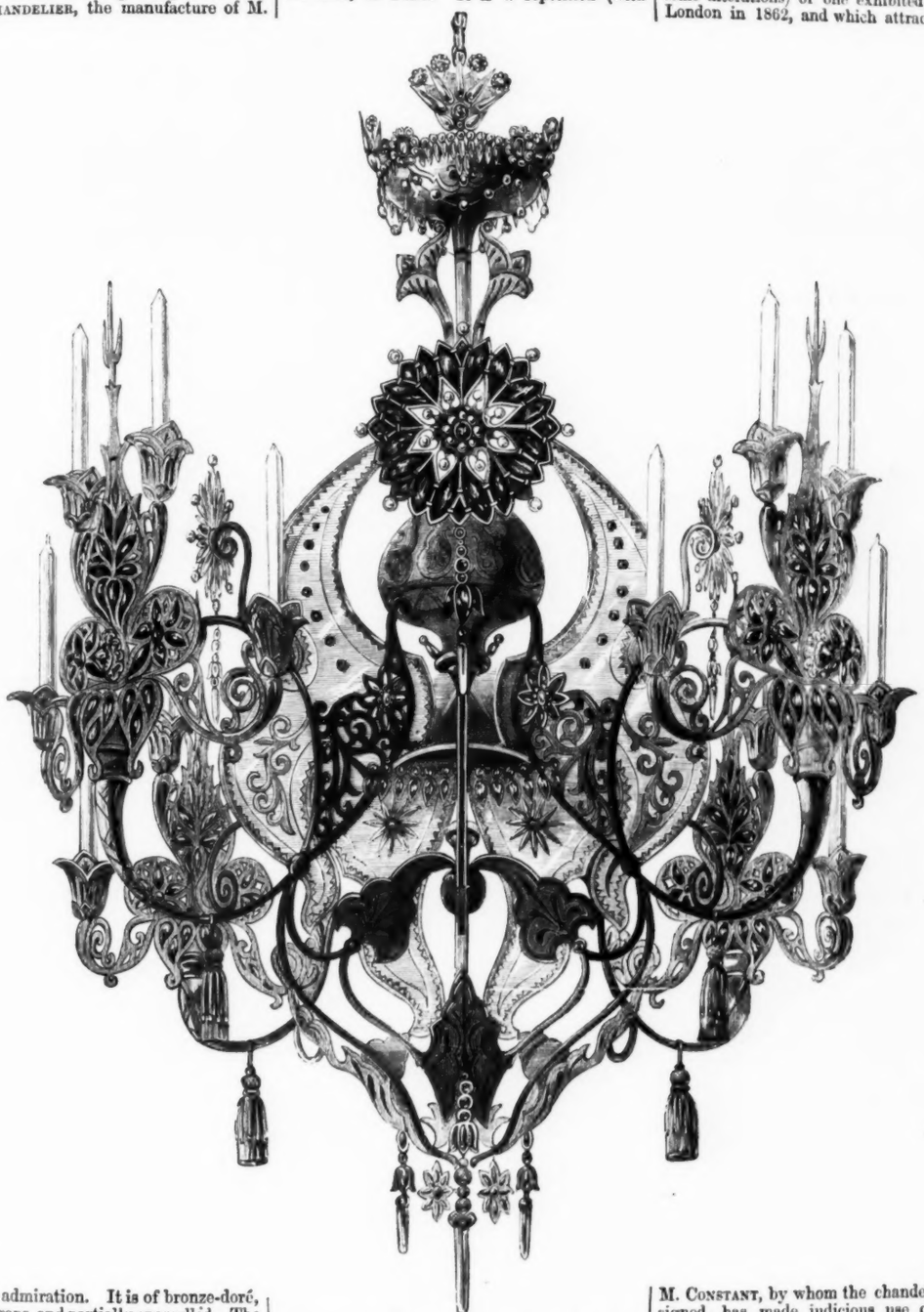


Although Sweden does not occupy large space in the Exhibition, it contributes many admirable works.

century it began to give signs of an impending imbecility, which the sixteenth century saw but too sadly realised. Then we arrive at a point in the history of European Art, which marks not a new era merely, but a fresh and an unprecedented condition of thought, and feeling, and action. The fall of Gothic Art declared the productive vitality of all Art at that time to have been exhausted. And so a revolution in Art was accomplished, with true revolutionary zeal and haste, which promptly led to the most servile submission to the Law of Repetition.

The age called itself the age of the RENAISSANCE. It professed to shake off, as spurious and derogatory, whatever was original and expressive of characteristic independence, in order to restore in their primitive guise the long-lost verities of ancient classic Art. The Arts of imperial Rome, and, as they were identified with them, the Arts of ancient Greece, were to become dominant once again, and to prevail over even a broader expanse of territory than of old. Not as in the first revival of Art that prevailed after the overthrow of the Roman empire, did the Renaissance set about its work. Then, among the, at least semi-barbarous, revivers, the ancient Arts were accepted only as authorities and instructors, which might help them onward in working out for themselves Arts that would be truly their own, faithful expressions of their own thoughts, and vivid images of their own lives. In their revival, those revivers glanced back for suggestions; but

This page contains an engraving of a very beautiful CHANDELIER, the manufacture of M. MATIFAT, of Paris. It is a repetition (with some alterations) of one exhibited by him in London in 1862, and which attracted marked attention and admiration. It is of bronze-doré, with crystal drops, and partially enamelled. The source from whence this work is derived is at once seen; but M. Matifat, or rather the artist, M. CONSTANT, by whom the chandelier was designed, has made judicious use of the suggestions he received from his far-off predecessor.



in their working they looked steadily around them, and they searched out thoughtfully what was within them; they read too, and they read in the right spirit, the great ever-open book of Nature; and so for them it was appointed that they should take their places with the master-spirits of mankind.

The men of the classic Renaissance reversed this system in every particular. They closed their eyes to everything that Nature placed before them. Independence and inventive freedom they indignantly ignored. They rejected any use of their own faculties of thought. The objects and the associations that surrounded them, or that were at no great distance from them, they regarded with supercilious scorn. With them antiquity, as it was in ancient times, was everything in Art. They desired only to retrograde, to go back, and to go back far enough. At a single bound they sought to pass over some fifteen centuries from the times in which they were living, that in their own days they might rehabilitate the Arts of the Augustan age. Whatever degree of success may have been achieved in their direct object, the men of the Renaissance were thoroughly successful in the overthrow of originality and truth in Art, in destroying the monumental character of Art, and in severing the alliance between Art and history. Before their time Art and history had flourished together, as allies having a common interest. The Renaissance set their interests in direct opposition, and the alliance of necessity was dissolved. The Arts of the Renaissance were those of one period working in another at a re-

The productions of M. Fizaine, of Paris, are



all of silver; some of them are *objets de*



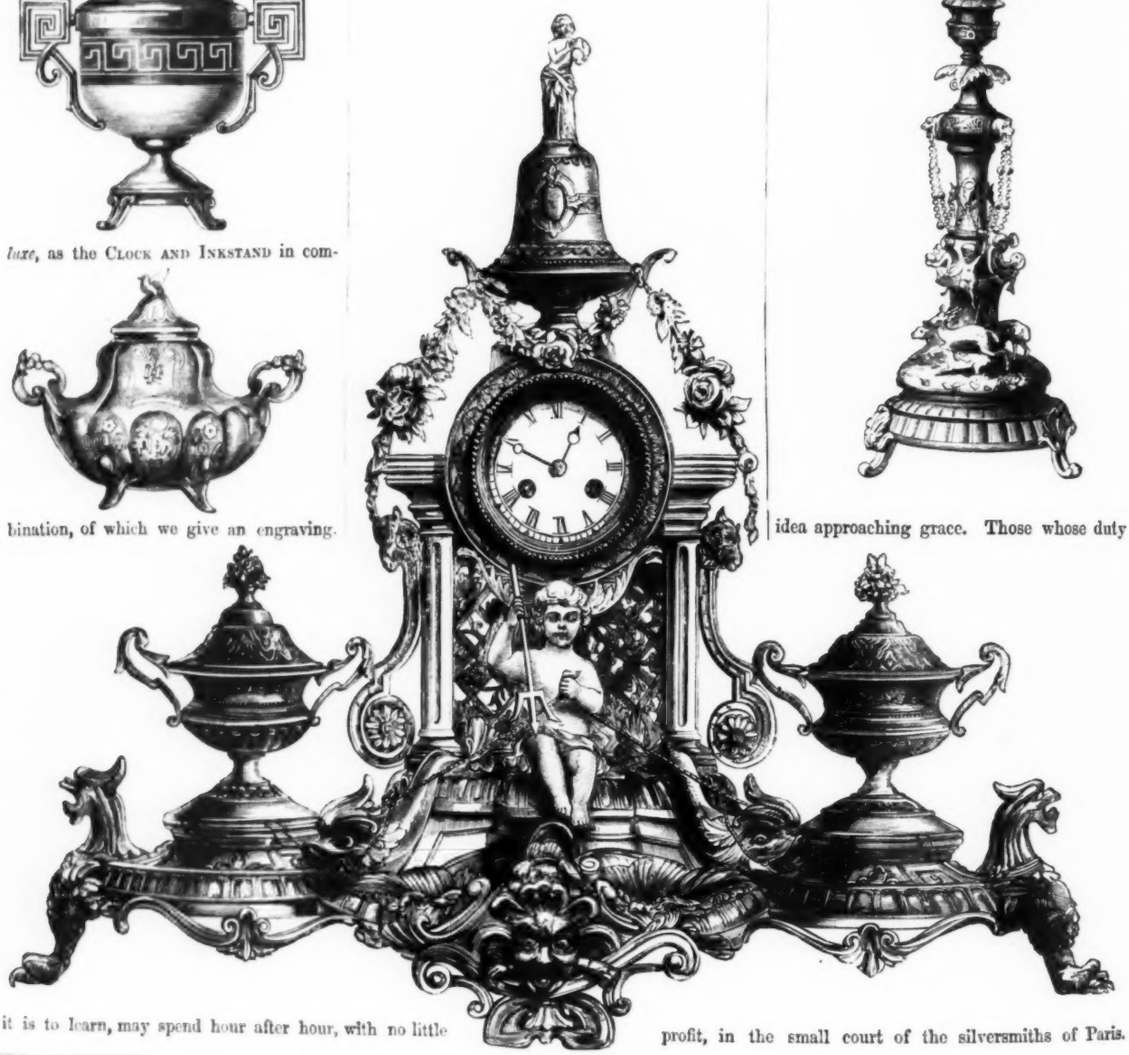
luxe, as the Clock and Inkstand in com-

bination, of which we give an engraving.

We engrave also a Candelabrum of considerable merit in design, and skill in execution. The articles that chiefly fill his case, however, are graceful and sometimes elegant utilities—such as are daily requirements. We give some examples of that order; they may teach useful lessons, by supplying valuable suggestions to British silversmiths, for Art enters into all their compositions: there are none of these minor works that do not convey an



idea approaching grace. Those whose duty



it is to learn, may spend hour after hour, with no little profit, in the small court of the silversmiths of Paris.

mote distance: the expressions of the thoughts of one race of men were adopted by quite a different race, and by them were put forth as the embodiment of what they had substituted in the stead of all practical thinking on their own account. In fact, Art at length was literally repeating itself; or, in other words, Art had sunk into a systematic copying. There remained, therefore, for history no other duty than to lament over the strange change that had infused into Art the spirit of contradiction, and so had transformed her oldest, most faithful, and most efficient friend into an open, and at the same time an insidious enemy.

It must not be forgotten that beyond the range of the Renaissance the Arts of earlier times maintained their ground. The old law of repetition continued in force in its primary acceptation in oriental countries, and even in the more isolated and inaccessible portions of Europe.

In due time the classic Renaissance, as the established system of pseudo-modern Art, was required to undergo changes and to adopt modifications, which carried it away rapidly from its own first principles of faithful conformity with antique precedent, and led it through successive stages of degeneracy and degradation.

The Exhibition is indebted to Signor Rosetti, an accomplished sculptor of Milan, for the two beautiful works that adorn this page; they are of marble. The Chimney-piece is exquisitely carved, all the minor details being finished



with exceeding care. The Statue is a work of high sculptural Art. Both of these productions add much value to the Italian Court, where



they are associated with so many artistic treasures.

Enough remained of the stores that had been borrowed from the rich treasury of classic antiquity, to show the source of what did duty for Art in the eighteenth century, while the dignity of the original authorities was obscured, if not altogether overwhelmed, by the trivial and inanimate elaborations of superficial ornamentation.

This was a condition of things that contained within itself the elements of its own dissolution. That Art should revive again in strength, and nobleness, and independence, and once more should become historical of nations and eras, was more than could have been expected without an intermediate period in which the residuum of the Renaissance might be swept away, and a course of sharp discipline made the prelude to truly glorious Revival.

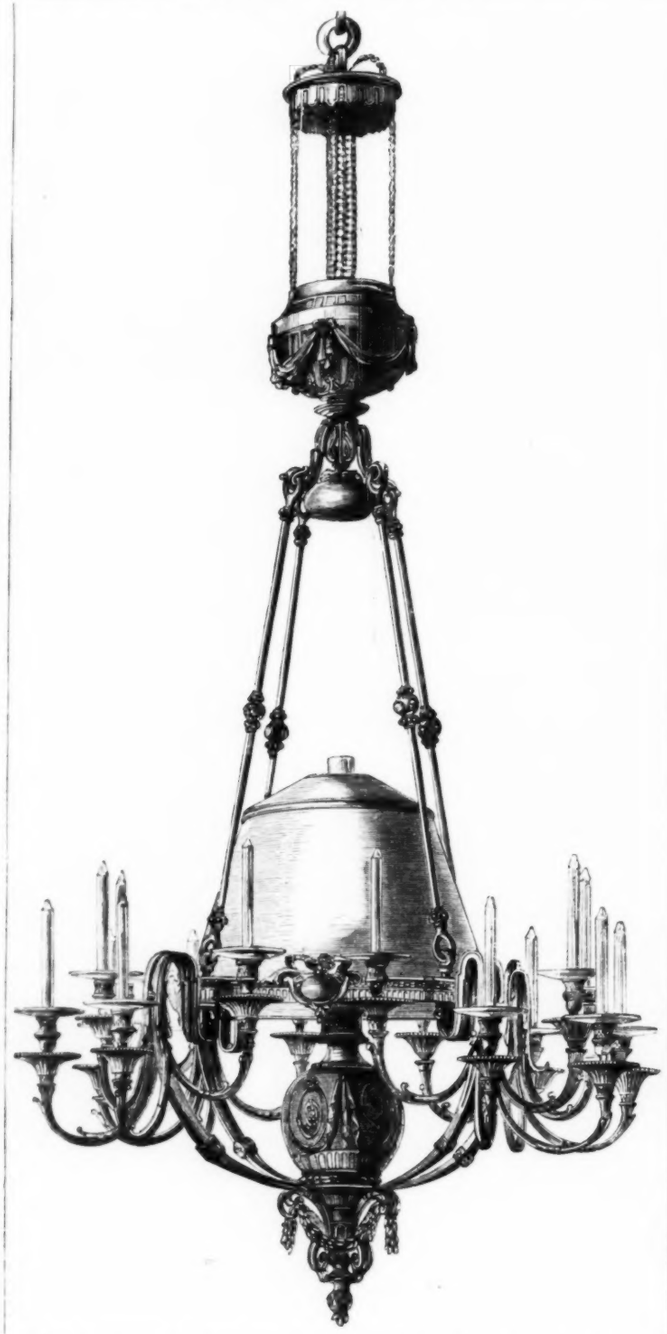
We are passing through this intermediate period at the present moment; and we now are in the act of struggling to rescue our revival of Art from subsiding into another example of Art on a great scale repeating itself.

Very remarkable is the manner in which our revival of Art has expressed both the energy of its spirit and the uncertainty of its aim. Our revivers have rushed at once to some fountain-head or other of Art, holding all to be equally salutary in themselves, equally copious in their productiveness, and equally suitable to provide for us the unadulterated supplies that we have discovered ourselves to require with urgent need.

On the one side, the classic Renaissance in its first integrity and completeness, or in its stead a direct and positive adoption of the Arts

M. Gagneau holds the highest rank among the Paris manufacturers of Lamps and Chandeliers; of these we give three examples. His works are renowned for excellence of design, and also for good construction and workmanship. M. Gagneau has had the honour to receive one of the gold medals.





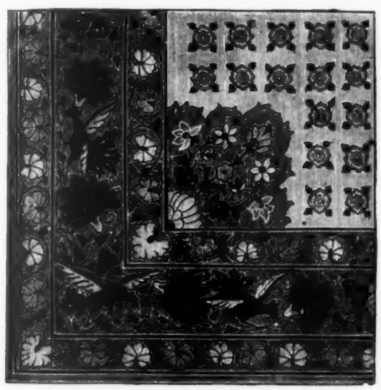


of classic antiquity, without any reference to the medium of a former Renaissance, is upheld to be the one true course which alone can raise Europe in the second half of the nineteenth century to a position in reference to Art that may be esteemed not unworthy of the position she does hold in respect to Science and Literature. On the other side, the restoration of the old Gothic, and in England its restoration as it flourished on English ground in its Edwardian days, perhaps with a tinge of southern influence, is advocated with at least an equal degree of earnestness, devotedness, and resolution. And between these two opposing sections of the revivers of Art are those who, having much humbler ambition, and being endowed with less vigorous energy, would be content to do over again whatever may have been justly esteemed meritorious and successful. And, to complete the picture, here and there may be observed a few almost isolated students of ancient and early Art, who aspire to rise above the region of repetition and reproduction, and to become true artists—the founders perhaps of some new style in Art, or, at any rate, the authors of newly modified expressions and applications of existing styles of Art. These are students who seek to master principles. For a while they may appear to have no higher aim than the perfect copying of ancient examples: their copies, however, really are experiments, by which they are practically testing the principles they are investigating. They copy first, that afterwards they may become thoroughly competent to originate. Their copying also is the means whereby they initiate themselves

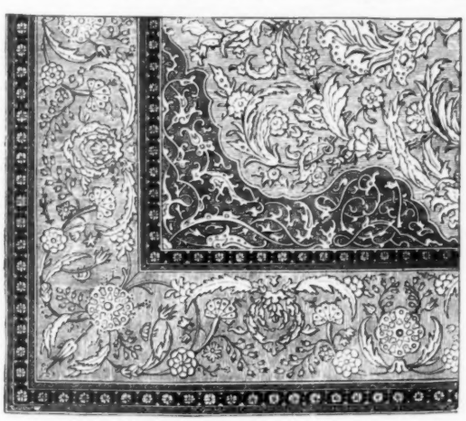
Herren PHILIP HAAS AND SONS, of Vienna, are, as we have



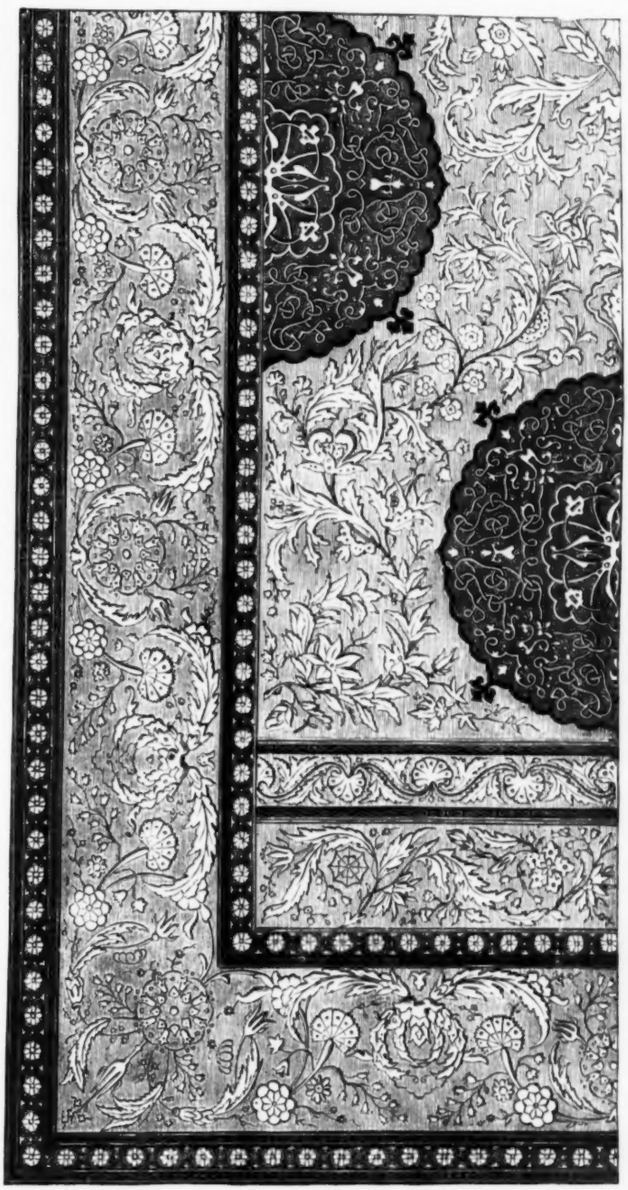
already stated, the most eminent and extensive manufacturers



in Austria of Tapestries, Carpets, Curtains (silk, wool, and



thread), Reps, Terries, and, in a word, all the requirements of the upholsterer in that class of textile fabric. They have obtained large renown, not only in their own country—they are known and esteemed throughout Germany, and also in England, in France, and in America. Their fame is derived not only from the excellence of the materials they use, but

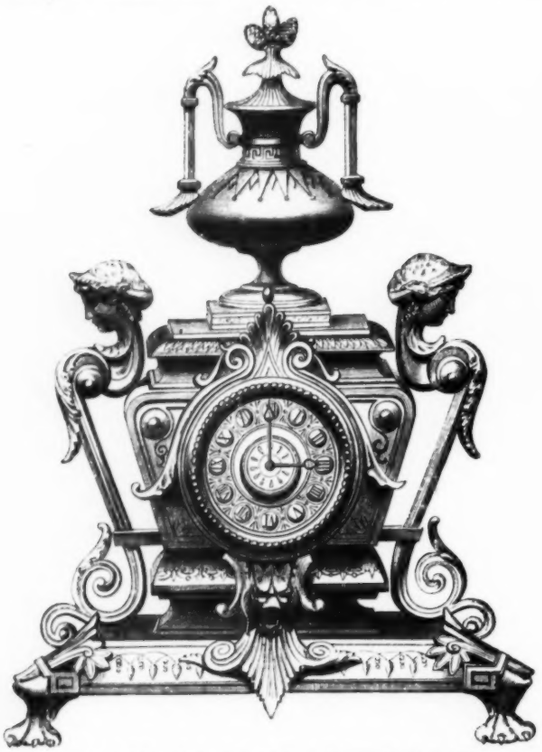


from their continual aim to derive benefit from Art, and from consultations with the accomplished artists who generally furnish their designs. Of the objects we engrave on this page one is a "PORTIÈRE," the other three are TABLE COVERS.

into a familiarity with early technical processes and methods of treatment, all of them important, and indeed necessary for them to know experimentally—all of them elements of education which may prepare them to enter with a well-founded confidence of success upon a career of independent action. Infinitely more numerous is a very different class of copyists, who copy early works of Art without any other ulterior aim than to employ their copies as models for a secondary copying or parodying on a more extended scale, by means of which they may be enabled to execute what they propose to regard as productions of their own.

Between these two systems of reproducing early works there exists a distinction extending far beyond the primary and direct aim and purpose of the reproducers. Their whole course of procedure is marked by characteristic incidents, which show them to be in perpetual opposition. The student-reproducers all along are seeking to range themselves with the old designers and workers; they are devoted to exploring their principles and to following them in their methods of application. They select, accordingly, with a judicious discrimination, such examples for reproduction as are at once typical of style and illustrative of treatment. And in their work of reproduction they labour faithfully, doing over again the old work conscientiously and completely, as it was done long ago by the old workmen—identifying themselves, indeed, with the old workers, in order to secure a practical identity between the original works and their reproductions. Thus do these students strive to carry themselves and their experiments back to the culminating era of the style which they are studying. When they are convinced that they might

M. Horror is another of the eminent manufacturers of Paris whose works are exclusively in Imitation Bronze—Zinc d'Art—a branch of manufacture in



which he excels, holding, indeed, a high and prominent position among its



leading producers. We have selected three objects from his extensive and varied collection—a CLOCK, a JARDINIERE, and a CANDELABRUM. They are often richly and skilfully gilt, and, though "bronze imitations," not



unfrequently compete with the best productions in the costlier metal.

have taken a part in the actual production of the original works, and when they feel that their own reproductions may be placed side by side with the original works without shrinking, then these students consider that they may prepare themselves for their second step—the step which is to initiate their own artist life, and to lead them onwards in self-reliant independence.

The copying reproducers, on the contrary, contemplate working in one direction only—backwards, towards their models. The principles that are represented and expressed in early works they readily leave to others to investigate, should the task of such investigation be considered by others to be desirable or important. For themselves, they are content to place confessedly good examples before them as models, that so they may learn to produce others like them. Exact reproduction in some cases may appear to them to be unnecessary; and, in other cases, an approximate resemblance is all that they desire. The original processes are altogether matters of indifference. If they promise to offer superior present advantages, efforts are made to discover the old *modus operandi*, with a view to adopting it; but, if similar or apparently similar results may be obtained by evidently simpler, easier, less costly and more expeditious treatment, as a matter of course, in all such cases, the new methods of treatment are held to be superior to the old.

Thus it has come to pass, that in our days Art has been repeating itself to an extent and under conditions unknown before. On every side we have been encompassed with some kind or other of reproduction of the works of other ages, the expressions of styles that were formed and developed in past times. And, for a while,

This fine STATUETTE and PEDESTAL, in bronze,



are contributed by DE AMICI ANGELO, the work of the sculptor FRANZOSI GIUSEPPE, both of Milan.

This CABINET is one of many beautiful works contributed by M. LEMOINE, one of the best and most eminent of the many furniture manufacturers of Paris; it is of pear-tree wood, stained black throughout by some peculiar process, and is



exquisitely carved, the medallions, as well as the inlayings, being of ivory. Our space will not permit us to describe its many beauties; it is one of the works of highest mark in the Exhibition.

all this reproduction has appeared to present no other variation than diversity in the styles that were reproduced, and in the capacity of the reproducers. The object which all alike appeared to have in view for a while seemed to be the very same—to cause some ancient or early style to repeat itself as our own style, or to induce several ancient or early styles to concur in a similar simultaneous act of self-repetition. With some reproducers the one aspiration appeared to be a return either to the severe grandeur of primitive classic antiquity, or to the more ornate magnificence which Greek Art acquired at Rome. Others, taking their stand in direct opposition to any such revival as this, advocated the Gothic of the middle ages in the genuine purity of its mediæval aspect. The first Renaissance modification of classic Art in the estimation of a third class of restorers alone was admirable, and therefore it alone could be adapted to our present need. More or less debased forms of the Renaissance found favour with others, who could sympathise more readily with the classic as was it seen through a French than through an Italian medium. All this conflicting reproduction very naturally led to what has been called a "Battle of the Styles." Each group of reproducers included partisans, whose allegiance to their own style implied implacable hostility to all other styles. And so there arose a struggle, not only for the revival of certain styles, but also for the exclusive supremacy of some one style.

It will be kept in remembrance, that the necessity for *some* kind or degree of revival was admitted on all sides. That is to

Messrs. Peyton and Peyton, of Birmingham, manufacturers of Bedsteads in Brass and in Iron,



have established renown in all parts of the world. Their productions are estimated and valued for



the enduring qualities derived from sound and good workmanship, but they derive also additional worth from Art, as exemplified in their ornamental character.

We fill this column with a graceful Flower-stand in Wrought-iron, one of the works



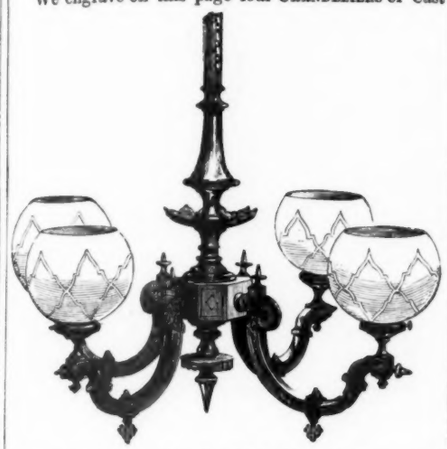
of Messrs. Bishop and Barnard, of Norwich.

say, it had become an axiom that Art had either died out, or become hopelessly dormant; and, consequently, a revival of Art was the only thing that remained possible and practicable. A revival of Art, accordingly, was taken in hand, by common consent, though altogether without any community of feeling as to any course of procedure.

Very recently the revival of Art has given indications of the gradual advance of a fresh phase in the system of reproduction. The repeating action of Art has now reached its second stage. The revival has begun to give assurance of results far more excellent than the most successful of copying. It has arrived at the era of Adaptation.

The students of early Art, who from the first have been thoughtful as well as observant, have discovered that the mastery over principles in Art gives them a power which extends very widely beyond the faculty of reproducing old types, and resuscitating ancient processes. It was necessary, indeed, for them to learn to work exactly as they would have worked had they lived centuries ago, in order that they might become competent to apply old principles under the altered conditions imposed by new requirements, and associations, and sympathies. But it also was impossible that they, living and working now, should be content continually to go on working, as if they were really living in the age of the first Edward of England, or the first Cæsar of Rome. The very first lesson that they would learn from their mastery of early principles in Art would be the elasticity of those same

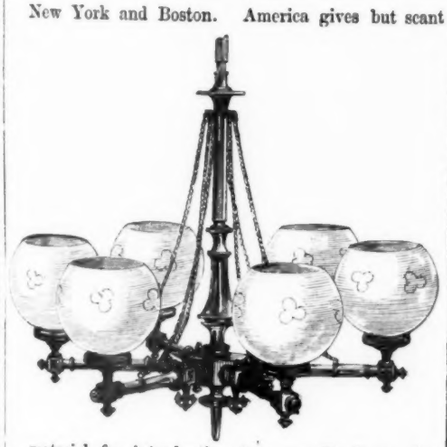
We engrave on this page four CHANDELIERS of Cast



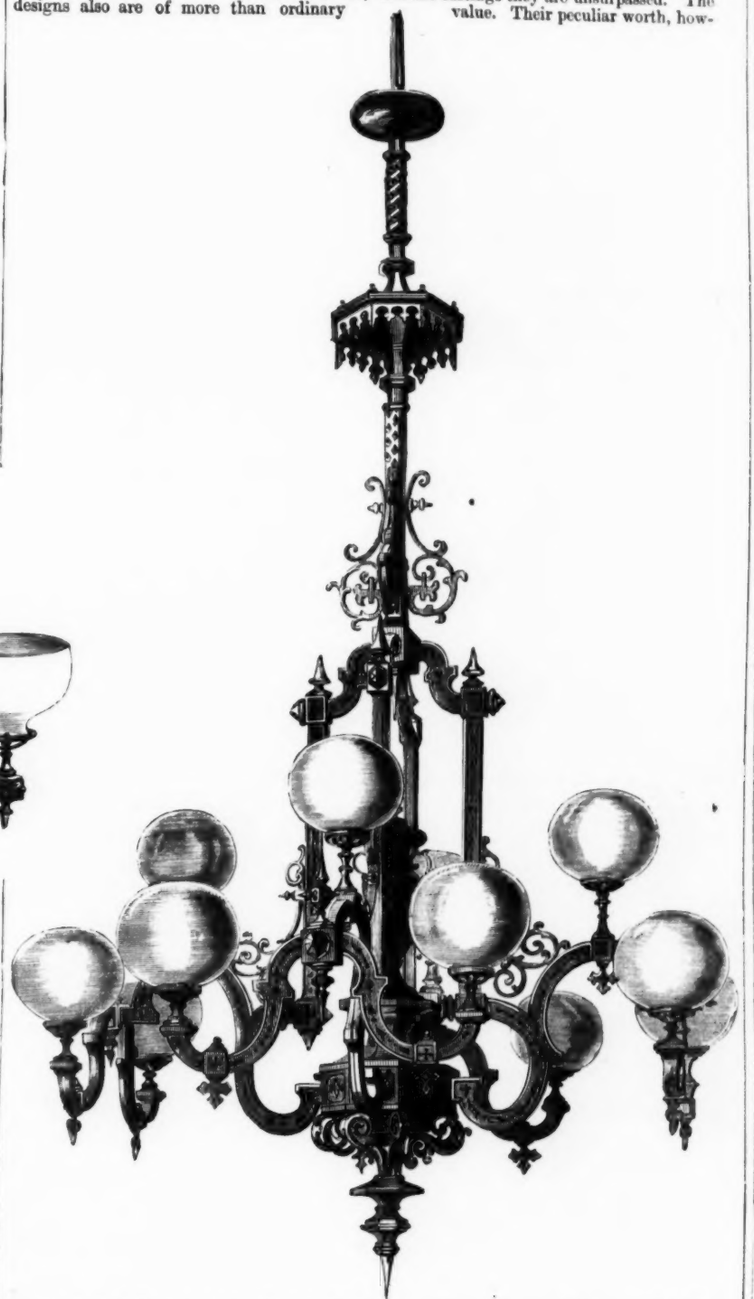
Iron, manufactured and exhibited by Mr. TUCKER, of



New York and Boston. America gives but scant



material for introduction into our Catalogue, but these productions are of considerable merit; as mere castings they are unsurpassed. The designs also are of more than ordinary value. Their peculiar worth, however, is derived from a new and very interesting process of manufacture, to describe which here is impossible, but to which we shall elsewhere direct public attention.



principles, and their faculty of adapting themselves to external changes and altered circumstances. If it were not so, if they found in the principles of an early Art, or style of Art, an inherent immutability which could admit only one system of action and one form of expression, in this fact there would be conclusive evidence before them that this was not the Art or the style of Art that it would be desirable to recall to practical life. It might be well worthy of study as a dead Art or style of Art, but for present general use its principles could not be applicable, because its practice refused to become consistent. Again: if an Art be considered incapable of any fresh application, and be held to be competent only to repeat its original expressions, such sentiments imply a belief that the principles of the Art in question had in reality exhausted their powers in their first matured efforts; and here, as before, however valuable as a subject for study, it must be evident that the revival of an exhausted Art falls but little short of infatuation. And, once more: it would not be possible to attain to perfection in reproducing early works of Art by early processes, without becoming impressed with the existence in those works of essential qualities by which they are identified with other races and periods, and which consequently prevent their identification with ourselves. Our most perfect reproductions must continue to be reproductions, neither more nor less, of objects foreign and remote; and this foreign and remote element is fixed in them the more firmly precisely in the degree in which our reproduction approximates to absolute perfection.

In our present revival of Art, therefore, there are two grand objects that have equal claims upon our thoughtful and careful

M. Clavier, of Paris, exhibits a large and most



attractive collection of fenders, "fire-dogs," and



so forth, of which the examples we give may



supply a just idea; they are of bronze and iron,

sometimes silvered and sometimes gilt. As will



be seen, many of them may be described as Art-



works; there is, indeed, no one of M. Clavier's



contributions into which Art does not more or

less enter. His models are all of great excel-



lence, the produce of good artists; and the



workmanship is worthy of the designs. They



are suggestive as examples of good and true Art.

observance. The one, that we thoroughly search out ancient principles, and make ourselves masters of them; also that we familiarise ourselves with ancient designs, and that we acquire an experimental knowledge of ancient processes. And our other grand object, growing out of the former and inseparable from it, is that we look steadily forward beyond a perfect reproduction of early works of Art to such a judicious, comprehensive, and truly artistic system of adaptation, as may cause our revived Art to become in very deed our own Art.

In this year's Universal Exposition we find, as we well knew that we should find, abundant evidences of the assiduity and earnestness with which the Arts of Antiquity, of the Middle Ages, and of the Renaissance, have been taught to rehearse the act of self-repetition. And, intermixed with repetitions pure and simple, we have recognised, with cordial satisfaction, not a few examples of genuine adaptation. As might have been expected, the adaptations are not always the most appropriate, the happiest, or the most successful; just as the deliberate and direct reproductions are not invariably in their way perfectly happy, or crowned with complete success. The merit and value of the adaptations, however, is found to be governed by the character of the reproductions that preceded them. Those artists prove themselves to be best qualified to adapt the early Arts to present use, whose mastery over the early styles has been proved to be most complete. These are the men who may adapt with safety, because they know how to reproduce with certainty. In their hands the early Arts are secure, when they are being subjected to the trying process of adaptation to new and diverse conditions. They un-

It is impossible, either by pen or pencil, to do justice to the CABINET of M. FOURDINOIS, the *chef-d'œuvre* of the Exhibition, and certainly the best work of its class that has been produced, in modern times, by any manufacturer. But it is not a production of manufacture, not even of Art-manufacture; it is a collection of sculptured works, brought together and made to constitute parts of a cabinet—these "parts" all exquisitely sculptured; "carving" is not a word sufficient to express their delicacy and



beauty. We engrave it; yet no engraving, however large, could convey an idea of the perfection of this perfect work. The *grand prix* has been allotted to M. Fourdinois, and, we believe, by universal consent of his compeers, for this, his latest and best production, is unrivalled.

derstand that the adaptation they have to accomplish is both direct and indirect; that it extends from principles to designs, and to the manner of working; and that it has to be adjusted to the employment of all modern facilities and appliances, as well as taught to harmonise with the existing state of things. It is enough for us to know that the revival of Art has entered in earnest upon this grand enterprise of adaptation. Time and experience, with repeated efforts, with many failures too, leading to ultimate successes, are required in order to put the second half of the nineteenth century in possession of such a revived Art as may be true both to itself and to the present time. Meanwhile, there is more than a little that is both interesting and valuable, which may be learned by all who love the cause of Art, by observing the progress of the revival as it is now passing under our eyes.

As might naturally have been expected, the first and earliest efforts towards adaptation in the revival of early Art are very generally found to have aimed at such modifications only of early examples, as might be accomplished either by bringing together certain characteristic features of a revived style from different eras

Auguste Klein, of Vienna (who has also an establishment in Paris), is an extensive manufacturer of *objets de luxe* for the drawing-room, the boudoir, and the library: we give examples



of his exhibits by engraving an Album-Cover, a Jewel-Box, and a Perfume-Burner. These



are all "matted" gilt, inlaid with gems. His productions are very varied, and all of rare excellence; from the most important to the most trifling of his works, each derives value from

Art. His large and very beautiful case is,



therefore, universally attractive. He receives a gold medal, and also two silver medals.

of its early existence, or by engrafting certain details and peculiarities of treatment from one country upon the contemporaneous expressions of the same style which were once prevalent in some other country. Or, in some instances, the adaptation may be observed to have sought for its own materials both from different eras and from various countries, and to have produced a compound system of expression by adapting these modified elements to one another, and so blending or fusing them in the formation of a single whole. And, once more, by extending still more widely the range of such operations, the process of adaptation may have admitted into its treatment of some one early style peculiarities, which belong distinctly and decidedly to other styles. All this, however, is mere experiment at the best; and it also is experiment which deals exclusively with known materials, and aims at nothing higher than fresh combinations and novel alliances. Such a condition of things denotes an elementary stage in the work of adaptation, as it indicates in the adapters the existence of but little of that self-reliant originality of thought and purpose, which alone can lead them to really great achievements. Adaptation carried on after some such manner as has just been described, has very recently been exemplified in the treatment of architectural works in the revived Gothic style. The style of the revivers, or, more correctly speaking, the revived style in the hands of the revivers, is taught to look, at one and the same time, both backward and forward, and also both north and south: thus the early Gothic of Italy is incorporated with the early Gothic of England, and

MM. Blot and Drouard are "leaders"



among the many manufacturers of objects in



imitation Bronze—Zinc d'Art; and if they are equalled, certainly they are not surpassed, by any of the exhibitors of works in that class. Their contributions are numerous and in great variety, comprising, indeed, all the objects to which the art is applicable—elegancies and



utilities. All their productions derive benefit from Art-study, consequently even their less important works recommend themselves to persons of discernment. They have received a silver medal.

both countries are required to contribute for present use from several eras of their history; while it is far from improbable that France or Germany may be considered to possess in their early Gothic some additional elements, which may be introduced with advantage into the new adaptation. But it is not our intention at this time to discuss this method and process of adaptation with reference to its effect upon the existing condition or the future prospects of the architectural art of our own times; and, accordingly, we now direct our special attention to the present working of the Industrial Arts, leaving for consideration elsewhere whatever architecture and sculpture may be doing in carrying forward a work in which all the Arts combine to take a common interest.

Since 1862 the system of reproducing early works of Art, from being general, has expanded into becoming universal. It is now found applying itself to every purpose and embracing every variety of work; and besides, a matter of no small importance, it has widened its range in another direction, so as to have comprehended every really valuable and important style of ancient and early Art.

Here we pause for a moment, before carrying our inquiries onward, that we may briefly record the important part that was taken in the work of "Adaptation from the Antique" by two fellow-countrymen of our own, in anticipation of the age of Great Exhibitions and of their influences. It is not modern Ceramic

MM. Guéret. Frères, are, deservedly among the furniture manufacturers of France who have obtained a "decoration" as well as a gold medal. Their supremacy is chiefly upheld by works in carved wood, of which we give on this page two very beautiful examples—a Cabinet, and also the "wing" of another Cabinet.





Art alone, however great may be its own widely diversified importance, that owes an infinite debt of gratitude to the conjoint labours of Wedgwood and Flaxman. They may truly be said both to have demonstrated the value and excellence of adaptations from the antique, and to have shown the right spirit and the true method in which such adaptations should be conducted. Theirs was something by far more admirable than the best of reproductions, pure and simple: and their works suggested at least as much as they exemplified. The suggestions also of what may correctly be designated original Wedgwood Art, extend to every Industrial Art, showing how happily and how effectively Art-workers in other materials, and using other processes of production, might accept and carry out the same principles of design, and might infuse into their own works the same spirit which animated and gave such dignity to theirs. It is impossible to estimate too highly the worthiness of the Wedgwood and Flaxman system of adaptation, or too strongly to urge upon our own living industrial artists the excellence and value of their example.

Passing on to our own times, we find the first reproducer who formed a just estimate of the necessity of achieving that absolutely perfect reproduction of ancient works of Art of which we have spoken, and accordingly who imposed on himself the task of becoming a perfect master of the practice of ancient Art in the ancient manner, to be Signor Castellani, the artist in gold, of Rome and Naples. Long familiar with the most precious and rare works of the artists of antiquity, Castellani had learned that the reproduction of their designs could not possibly be carried into effect by him with perfect success, unless he could also acquire

The LACE CURTAINS here represented are embroidered in crochet upon net, and are exhibited by the house of RUFFIER LEUTNER, of Tarare, near Lyons. The first represents the arms of the City of Paris, accompanied by appropriate emblems. The other is styled "Diane Chasseuresse," and represents the goddess armed for the chase, while in other parts of the design are introduced dogs, stags, horns, and other attributes of hunting. It is after a panel of Claude Gillet, an artist of the time of Louis XVI., and is of great beauty. These curtains are of the class called "stores" by the French, destined to be placed across a window like a blind, and therefore better calculated than the festooned, or looped-up curtain, to exhibit to the full advantage their elegant and artistic patterns.





a practical knowledge of the ancient processes and modes of treatment. Acting upon such conviction, this true artist refused to be satisfied with anything short of a complete revival of the ancient *modus operandi*. It was no easy enterprise that Castellani thus resolved to carry on. Those ancient goldsmiths, whose works had been brought to light after so many centuries of undisturbed repose in Greek and Etruscan tombs, in every respect and particular were masters of their craft—rich in varied practical resources, exquisitely skilful in manipulation, thoroughly conversant with the qualities and capabilities of the material in which they worked, and as designers having but few equals and no superiors. His resolute perseverance carried him triumphantly over every difficulty, so that in the Great Exhibition of 1862 Signor Castellani was enabled to display such collections of his own works, all of them fac-simile reproductions of ancient works, as were seen and examined with no less of surprise and astonishment than of delighted admiration—collections, also, which left upon the revival of Art the impress of a new and a most energetic impulse. In the interval since 1862, while Castellani has been worthily following up his own triumph as a master in reproduction, many kindred spirits have gathered around him, followers of his example, and partakers of his success; and in some few instances Castellani has had the satisfaction to see that his fellow-workers, besides making honourable progress by his side on his own chosen ground, have struck out other untried pathways for themselves.

In the present year's Great Exposition, Signor Castellani is nobly represented, though his collection is comparatively very

M. Herleaux, one of the leading goldsmiths of Paris, exhibits many admirable works, of which we give two examples—a Centre-piece and a Jardinière; the former very elaborate



in character, the latter simple. Both, however, have great merit in design and in execution, as, indeed, have all the productions—and they are



numerous — contributed by this eminent and well-known firm

small, and notwithstanding the circumstance that he has exhibited reproductions only of ancient Greek and of early Byzantine works, the originals of the latter being very fine and eminently characteristic examples of the eleventh century. It is especially to be noticed, that in every example in his present collection Castellani still adheres to his former rule of exact and complete reproduction, without even a suggestion of deviation from ancient precedent either in design or execution, and consequently without the faintest trace of any such adaptation as would imply a modification of the original types or the introduction of any original element. The time for this adaptation Castellani does not consider yet to have arrived: he holds that the practice of a rigidly faithful reproduction needs to be maintained until a perfect familiarity with the ancient works has been, not acquired merely, but made so thoroughly our own, that we are enabled to identify the ancient workers with ourselves. Thus is Castellani applying the results of his laborious and long-sustained researches in the same earnest and determined spirit, that enabled him to conduct them to their triumphant issue.

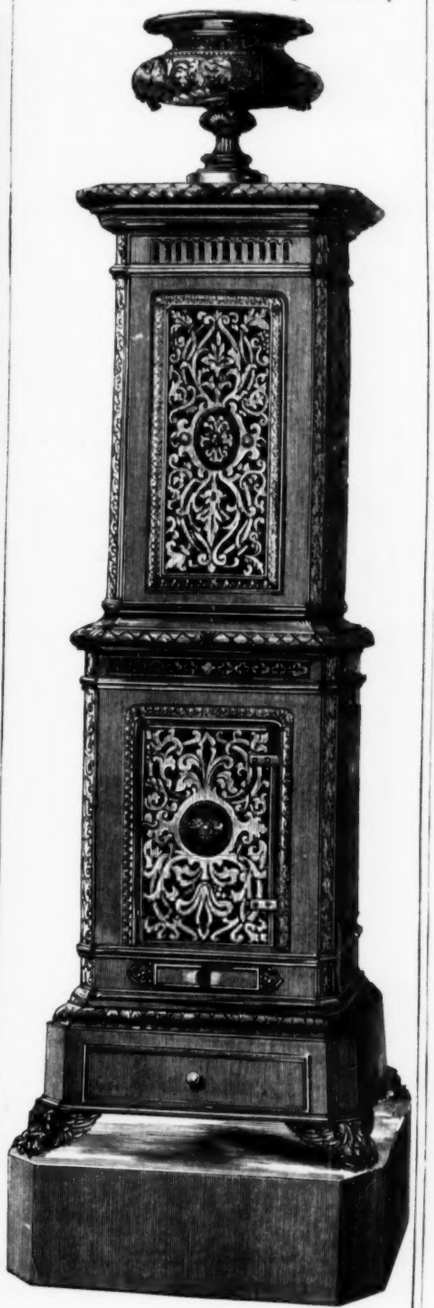
As a special and all-important characteristic of all Signor Castellani's reproductions, it must be kept in remembrance that he has invariably selected as his models works that are distinguished

We give on this page engravings of some of the works in Cast Iron produced at the famous Foundry of Lauchammer (the establishment of the Count Dimeidel), in Prussian Silesia.



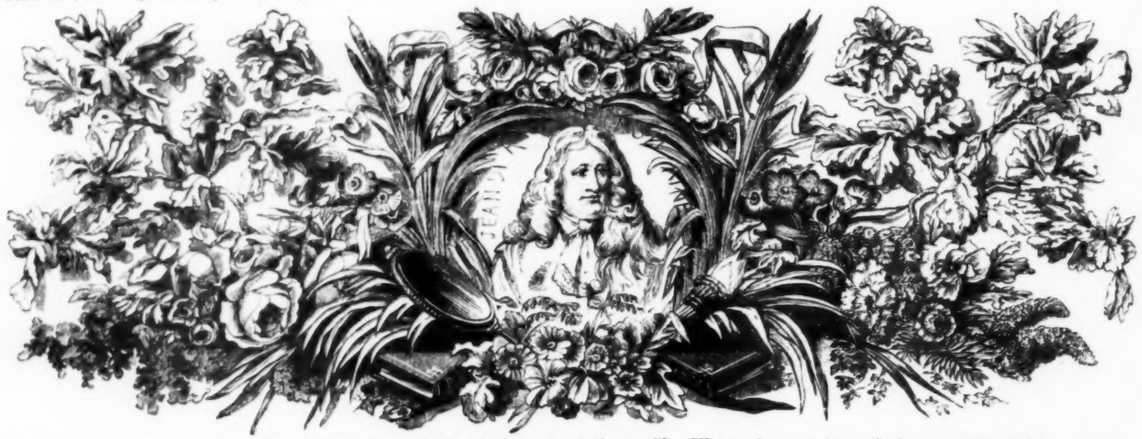


The principal object is a Door, or rather the one half of it. This door is a most exquisite example of Art, the casting being remarkably sharp and brilliant. It is designed by Stühler, and modelled by Dänkberg, a sculptor of Berlin.

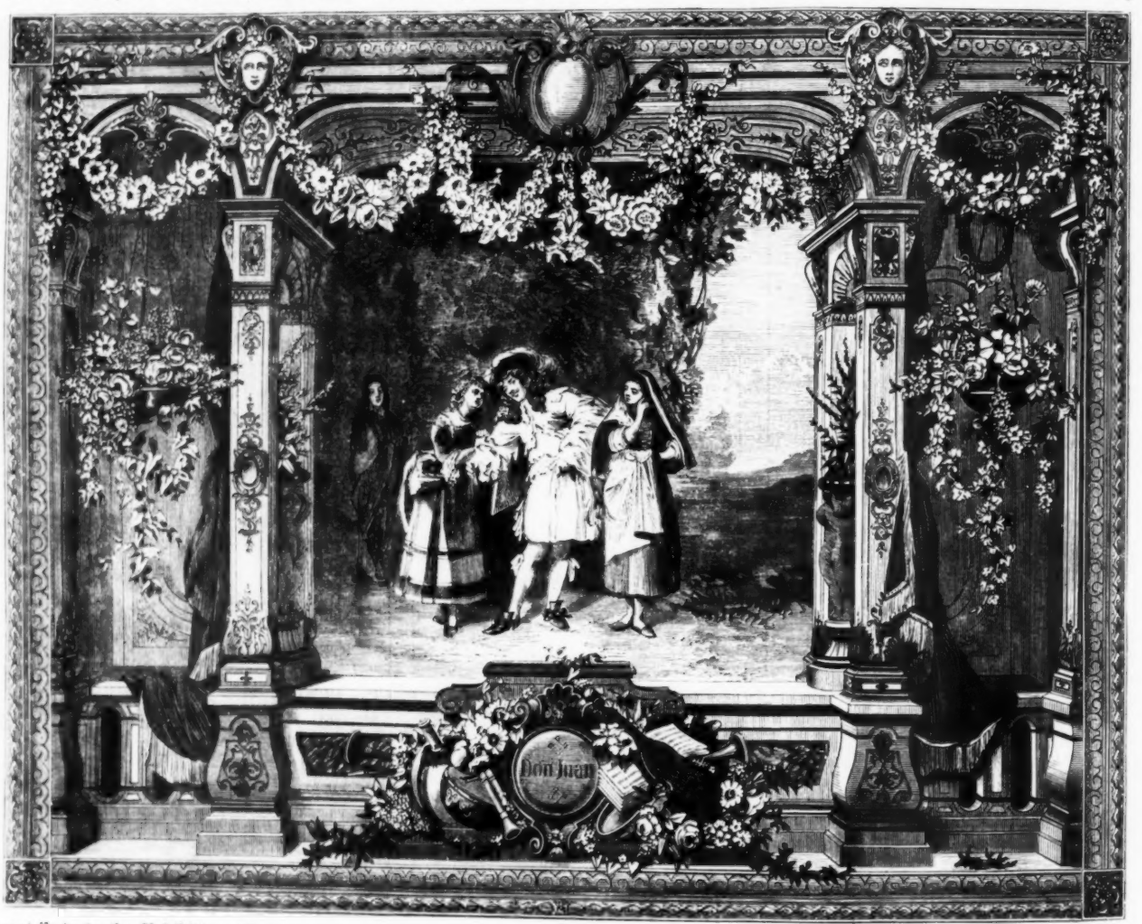


for their intrinsic beauty of form, of composition, of detail, and of treatment—such as also are eminently qualified to fulfil with signal effectiveness their own peculiar decorative office, and consequently such as at all times and under all circumstances must retain their original appropriate excellence. And these are considerations of the greatest and gravest importance, when the revival of Art is to be based upon the reproduction of ancient works of Art. The eminent qualities of so many works of ancient Art may very easily lead a reproducer, whose enthusiasm far exceeds both his judgment and discrimination as an archæologist and his feeling and taste as an artist, to assume that all ancient works are equally excellent in themselves, and therefore equally worthy and suitable for him to accept as his guides, and to reproduce for present use. It is the same in the no less important matter of styles of ancient Art. Every style of antiquity is not necessarily qualified to be restored to a fresh working existence, because once its own existence was happily identified with a great people who flourished in a remote age; or because, on the other hand, some other ancient style has proved to be equally consistent and felicitous, whether at the first among its own people, or now when reproduced by ourselves. Here, indeed, lie the great perils of reproducers—here, in the selection of ancient styles for present reproduction, and in the choice of ancient examples which may be accepted as models, and may become types, and may be recognised as authorities. And, in this very matter of selection it is that reproducers, who are skilful enough in the execution of

MM. Requillart, Roussel, and Chocqueel, of Paris, are foremost among its manufacturers of Tapestries, and also of "stuffs" of all kinds for



furniture: they have made a reputation that is acknowledged throughout the world. We engrave two of the many beautiful works they



contribute to the Exhibition—Tapestries for Walls—as fine as any painted canvases. The second shows a scene from "Don Juan."

their reproductions, so often and so signally fall short of genuine success. They find a great and a general interest to have been concentrated upon certain early works, which, after being buried away from human sight for centuries, have been discovered and removed from their obscure resting-places, and placed in positions where they are easy of access; and so they assume that these are works suitable for present reproduction, from the fact that they command present interest and admiration. No such inference ought ever to be drawn, unless the proposed models possess other qualities altogether distinct from their abstract antiquarian attributes. It may happen that these works are specially unsuited for reproduction now, simply in consequence of their having been so well suited for general use two or three thousand years ago. And, in like manner, it may also happen that the very same early style which has provided for us very many models of the highest excellence, in ancient times may have produced other works exactly suited to those times, and as decidedly disqualified for our own reproduction. Truly excellent and worthy models must be appropriate as well as beautiful, as they must be beautiful in addition to being curious. And, again, it cannot be too strongly impressed upon reproducers that all ancient works in the same style, and of the same order or class, are not of necessity equal in

20 No 67

This most beautiful CABINET, made for, and contributed by, her Majesty the Empress of Russia, is one of the principal adornments of the Russian Court, the manufacturers of that great empire having made most successful efforts



to sustain and extend its renown in almost every department of Industrial enterprise. The chief merit of this work has, however, been given to it by the artist who designed and executed the groups and bouquets of flowers with which it is ornamented: these are exquisite; nothing in the Exhibition surpasses them. They are formed



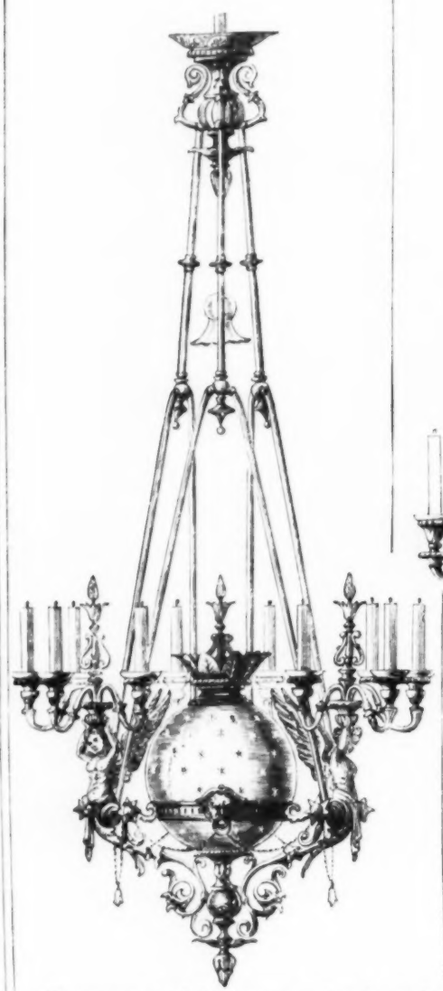
of precious stones of various natural colours, harmoniously blended as well as delicately cut.

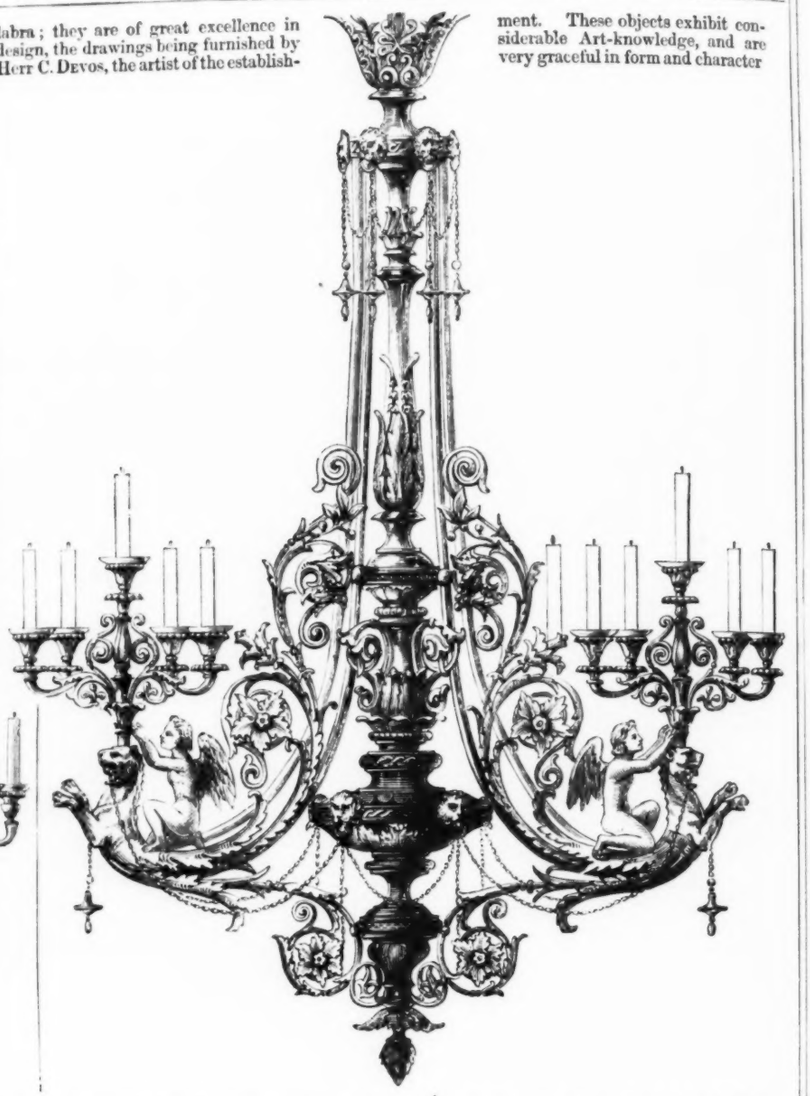
intrinsic merit. They do not all necessarily take the same rank as works of Art, and they cannot alike in every instance claim to be accepted by us as equals in authority. Thus it appears that in the work of reproducing an ancient Art, or of adapting the expressions of an ancient Art to modern use, the first quality in the reproducers must be the faculty of judicious selection. And no less for his possession of this faculty and for his admirable practical application of it, than for his other distinguished qualities, both as an archæologist and an artist, Signor Castellani commands the grateful respect of his contemporaries, and from his and their successors he must continue to command a similar tribute. He has demonstrated the excellence of ancient and early Art, and its fitness for reproduction and adaptation by ourselves; he has associated the revived practice of ancient processes with the revival of antique designs; and he has completed his work, by accepting for systematic reproduction, and by adopting as models of unquestionable present authority, only such ancient and early examples as combine the varied qualities which constitute real excellence. And one of these qualities is appropriateness for reproduction—that kind and degree of appropriateness which will secure for the reproduced works the same consistent admiration now, that the originals in the first instance certainly and justly experienced in their own era and on their native soil.

This year's Universal Exposition illustrates in a most impressive manner the supreme importance of a prudent and judicious discrimination in selecting ancient styles and works of Art for reproduction and adaptation.

The Castellani collections of the present Exhibition, as has

Herren SCHAEFFER AND WALCKER, of Berlin, exhibit a collection of admirable works in Bronze, chiefly Chandeliers and Candelabra; they are of great excellence in design, the drawings being furnished by Herr C. DEVOS, the artist of the establishment. These objects exhibit considerable Art-knowledge, and are very graceful in form and character





We engrave one of the FENDERS made and contributed by Messrs STEEL AND GARLAND, of Sheffield. It is of good work, from a good design.



already been stated, exemplify two styles only—the ancient Greek in the rich purity of its perfected beauty, and the Byzantine when that all-suggestive style was in possession of its full powers. The collections of other reproducers, on the contrary, comprehend almost every known style; and they show under what varied feelings, and with what diversity of aim, the work of reproduction has been carried on.

The ablest and the most successful of the fellow-workers with Signor Castellani, Mr. PHILLIPS, of Cockspur Street, London, in two very important particulars, has adopted a course of action that must exert a powerful influence upon the progress of the reproduction of works of ancient and early Art. In the first place, unlike Castellani, Phillips has accepted and regarded with nearly equal favour, models from numerous styles:—Egyptian, Greek, Roman, Byzantine, Scandinavian, Persian, the Classic Renaissance the styles of France from the *cinque cento* downwards, and (last, though far from least in both inherent interest and present value) the Gothic. And, secondly, in addition to faithful reproductions of particular ancient examples, this able artist has initiated a system of thoughtful, consistent, and eminently successful adaptations of ancient examples *without an exact adherence* in either design or treatment to the ancient practice. In other words, Phillips feels himself to be strong enough to adapt under his own guidance, as well as to follow in implicit faith the guidance of early authorities. He feels also that, if antiquity has bequeathed much to the present, the present is by no means destitute of resources of its own. Thus, he both reproduces some ancient works, as the ancient workers would have produced and did pro-

M. Diehl is distinguished among the "Ebenistes" of Paris for a special mode of work, very remarkable in its kind, and in which he has few competitors. This consists in combining metallic groups—castings of oxidised bronze—with his cabinet-work. One of these, which is presented in our annexed engraving, represents the Merovignian conqueror of Attila careering through the battle-field in a rude chariot, urged onward by savage oxen. This alto-relief is truly artistic.



We engrave two of many excellent works in earthenware manufactured by Signor Devers, of Milan.





duce them; and, availing himself of all that modern science and experience have contributed to the accumulated store of general knowledge, in his reproductions of other ancient works he modifies the ancient treatment of those works, so that at one and the same time he adheres to his model and improves upon it. Again; Phillips places ancient works before him as models and authorities; and then, in the spirit of those works, and in harmony with their artistic sentiment and feeling, he produces and carries out into execution designs that are his own. This is true adaptation. This also is such an adaptation from the antique as will lead the way to an highly disciplined modern independence. In his method of dealing with Egyptian Art, Mr. Phillips most happily exemplifies his system of adaptation. Sometimes he sees in an ancient Egyptian symbol or ornament or architectural accessory a model, which may be consistently reproduced with approximate or, perhaps, with exact, fidelity. At other times, with Egyptian Art present as his own style of Art, he follows no particular Egyptian model; but, in the forms of ornamentation used in ancient Egypt, in the authorities accepted and followed by the ancient Egyptians, and in their traditional treatment of colour he finds materials, admirably adapted for present use, which produce works strictly after the ancient Egyptian manner, without being absolutely ancient Egyptian. By such a system as this, ancient Art is saved from distortions and misapplications: the deference that thus is paid to ancient rule and usage preserves the consistency of the style, while a well-regulated and disciplined freedom so directs the application of it that, when taught to conform to modern requirements, the style maintains the integrity of its character.

M. Charles H. Oudin, Horologer to their Majesties the Emperor and Empress, and to the Imperial Marine, exhibits a rare and very valuable collection of Clocks and Watches. The "house" has long been eminent, not alone for the substantial and enduring character of its "works," but for the aid they derive from Art. Of these we give three examples, sufficient to sustain the high praise M. Oudin has received in all countries, and the "honours" that have been awarded to him in many exhibitions, both at home and abroad. Their merit as Art-productions chiefly, if not exclusively, appertains to M. Fannière, an artist of great eminence.





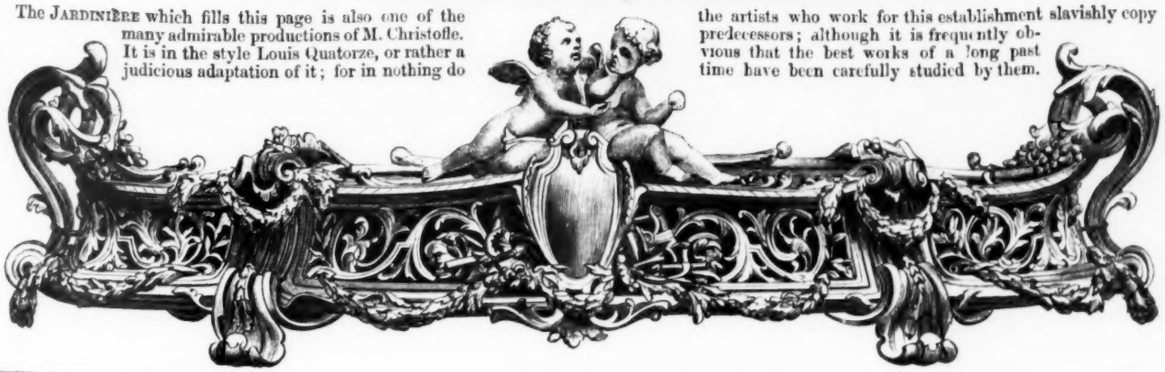


His success in adaptation, and the attractiveness inseparable from such a habit of applying ancient Art, have not in any degree tempted Mr. Phillips to relax his efforts to obtain perfect reproductions, whenever it may appear to him to be desirable to reproduce perfectly any ancient examples. Nothing can be more severely truthful than his professed reproductions—truthful alike in method and processes of treatment, in general character, and in every detail of design and composition. In his Scandinavian works, in almost every instance true and faithful reproductions, Mr. Phillips is particularly happy, as in his earnest zeal for the restoration of this equally wonderful and beautiful early northern Art to energetic life he merits the warmest commendation. Denmark supports and sympathises with Mr. Phillips in his Scandinavian reproductions; and she has sent to the Exposition a numerous series of examples of her own works, executed at the present time with skill, and taste, and feeling, in the ancient manner, and after ancient designs. Without either specifying particular instances of his success in other styles, or comparing the relative merits of his reproductions and adaptations in various styles, while all are distinguished alike by the same judicious discrimination, and the same severe purity of taste, the introduction of Persian Art among the reproductions of Mr. Phillips claims from us a distinct and decided expression of our satisfaction. The Arts of the East are peculiarly qualified to render good service to the reproducer, both from the delicately graceful forms in which they abound, and from the rich treasury of colour, and also because in so many instances they provide palpably valuable suggestions rather than any more direct teaching.

This engraving, from one of the best productions of CHRISTOFLE, entitled "NAVIGATION," is of a testimonial presented by the French Government to WALTER FARQUHAR LARKINS, Esq., of the Board of Trade, in acknowledgment of his services (in connection with M. Ch. Sallandrouze de Lamornaix) in reference to reforms in international law. It is a most beautiful work; the group of figures is from a model supplied by the eminent sculptor CARRIER-BELLEUSE, one of the artists to whom has been awarded a gold medal.



The JARDINIÈRE which fills this page is also one of the many admirable productions of M. Christofle. It is in the style Louis Quatorze, or rather a judicious adaptation of it; for in nothing do the artists who work for this establishment slavishly copy predecessors; although it is frequently obvious that the best works of a long past time have been carefully studied by them.



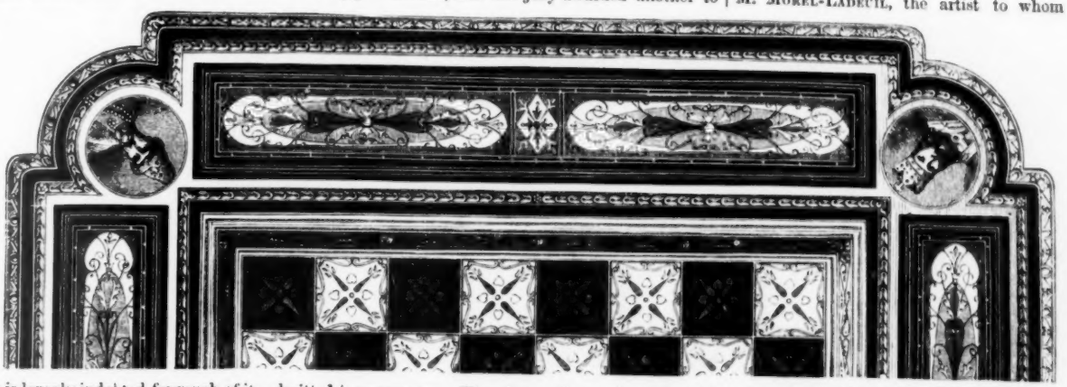
If not always shown to be particularly judicious or very fortunate in its practical application, a love (or a least a fancy) for the Art of ancient Egypt is demonstrated by the Exposition to be prevalent among not a few of the living reproducers of the Arts of antiquity. Except in the case of the truly fine and beautiful works of Mr. Phillips, the somewhat numerous reproductions of Egyptian models rarely illustrate the existence of any attempt to work out a genuine adaptation; and still more rare are evidences of judicious aspirations, when treating of Egyptian Art, to attain to a comparative independence. The greater number of the works in the Egyptian manner are either simple reproductions on a reduced scale, generally with the substitution of a material differing from the original, and not unfrequently with the application of colour to one example which had been obtained from the authority of another. A happily appropriate and thoroughly successful adaptation of Egyptian Art, the work of M. COFFIGNON, of Paris, is the large tazza supported by a cluster of five square shafts, which, in 1862, was presented by the *employés* of the Suez Canal to the son of M. Lesseps, on the occasion of the marriage of that gentleman. The design of this remarkable object is of singular excellence, and it has been worked out and executed in every detail with thoughtful care and admirable skill. The same

We engrave a STOVE of very elegant character, manufactured and contributed by M. LAPERCHE, of Paris; it is of polished steel, —every portion of it—and has a singularly brilliant effect, for it is of massive form and size, yet is made, by the skill of the designer and the workman, to seem light and graceful. This stove, or fire-place, is architecturally constructed, so to speak, and suggests the idea of the façade of a building. Each of its several parts is appropriately ornamented in a bold style, and all combine into a harmonious whole. In some baronial hall or mansion of our own country, or in one of the picturesque *châteaux* in the provinces of France, this—in its speciality, "noble"—example of industrial Art would find an appropriate resting-place. It is in such productions of metal-work that we expect England to excel; but there is nothing from our own manufacturers—or indeed from any country—that approaches this in merit as a specimen of perfect workmanship, carried out from the drawings of an artist who has evidently studied Italian design to a good purpose.

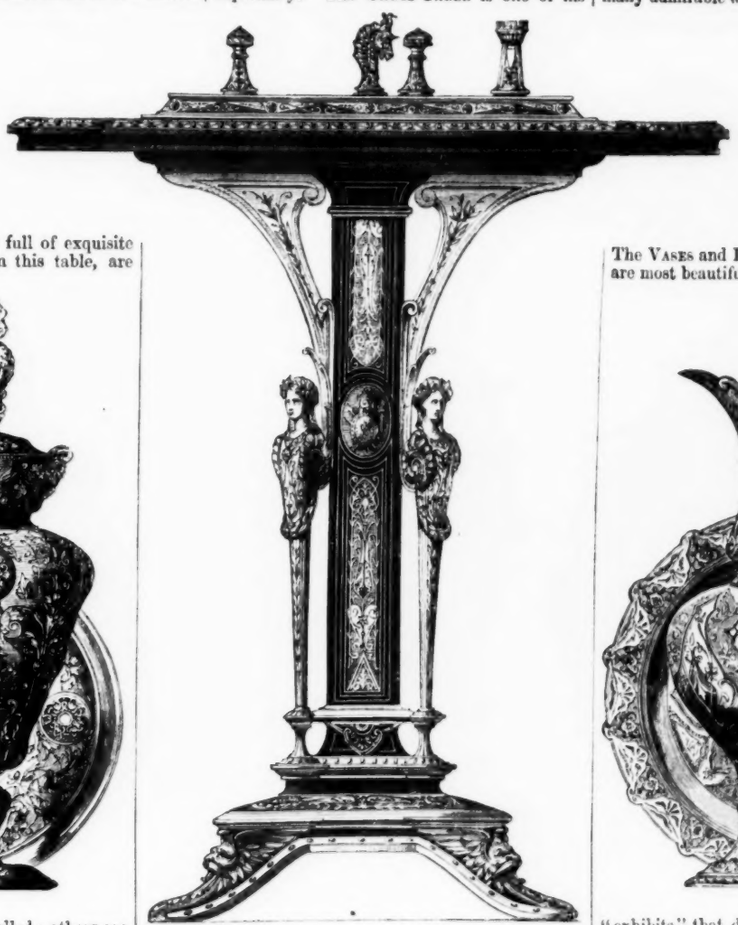


goldsmith also exhibits a beautiful casket in oxydised silver, which exemplifies under other conditions his ability to work in the spirit of the old artists of the Nile. Another eminent goldsmith of Paris, M. BAUGRAND, has a more numerous and varied collection of important works in this style. A large statuette of 'Isis,' in silver, enriched with enamels in glowing colours, is the first object that attracts the attention, as it stands in a commanding position in the midst of M. Baugrand's productions. The figure is well modelled, and perfectly Egyptian, but the colour is executed only in cold enamel. A casket—like the Isis, on a large scale—ranks next in importance in this collection. It is of gold, with cold enamels of brilliant and beautiful colours, the form being a square shrine or temple resting on silver sphinxes. Other objects worthy of remark are a hand-mirror of Roman form and style, with Egyptian ornamentation; a very excellent brooch; a figure forming a letter-weight; and a palanquin of jade, with four most characteristic bearers, the whole admirably designed and executed, and intended to fulfil the modern duty of receiving visiting cards. An Egyptian tea and coffee service in silver has also evidently been produced with every possible effort to obtain a successful result; but, nevertheless, the necessary conditions of such a group, and their strictly modern associations as they have been treated by M. Baugrand, have proved obstacles to any complete success too difficult to be surmounted; the service is thoroughly modern, with decided indications of Egyptian forms and ornamentation. Mr. BROGDEN, of London, has produced a variety of ornamental works in the precious metals in the style of ancient Egyptian Art, such as ancient Egyptian artists

Messrs. Elkington have received one of the | gold medals, and the jury awarded another to | M. Morel-Ladeuil, the artist to whom the



house is largely indebted for much of its admitted | supremacy. The Chess-Table is one of his | many admirable works. The "stall" of Messrs.



Elkington, at Paris, is full of exquisite Art-works: some, as in this table, are



of silver-gilt, and enamelled; others are in the less costly material by which the repute of the firm has been principally established.

The Vases and Dishes engraved on this page are most beautiful. There is no one of their



"exhibits" that does not uphold the renown of England among the goldsmiths of France.

would have regarded with warm admiration, such also as the most distinguished of the ancient Egyptians might have been justly proud to wear. His necklets, armlets, brooches, pendants, and lockets, alike claim the highest commendation, as well from the care and discrimination with which the designs have been selected and adapted, as for the excellence of their workmanship and the beauty of their general appearance. With works of the same order executed in the styles of ancient Assyria, Mr. Brogden has been equally successful. And his success is the more honourable to him, and in itself is more genuine and complete, in consequence of its being based solely upon an earnest and thoughtful study of the existing ancient authorities. Excellent as they are in their capacity of modern ornaments, his truly beautiful Egyptian and Assyrian jewels are also especially valuable as models of ancient production. In many instances the designs may have been obtained from old works of a class and character very different from those of the modern objects to which they are to be applied; still, the result is altogether satisfactory, from the adaptation having been conducted on a sound system. And Mr. Brogden has not been content with any superficial or imperfect style of reproduction. Far from this, he has made himself a master of the true principles of the ancient artists, and accordingly he is now able to work in their spirit and in true sympathy with them. The fidelity with which minute details are rendered in this beautiful jewellery is truly remarkable. In some cases figures not an inch in height are wrought out in gold with such conscientious truthfulness, that if sufficiently magnified they would appear to be golden fac-simile models of the original life-size, or

M. Sasikoff, of St. Petersburg and of Moscow,



Goldsmith to the Imperial Court, exhibits a large



collection of very beautiful works, admirable in design and ornamentation. Some idea of their merit may be conveyed by the selection engraved



on this page; for adequate description we have no space. M. Sasikoff was awarded a gold



medal, and has also been *decoré*. He is represented in Paris by M. Gailhard, Rue Vivienne.

even colossal sculptures in stone and alabaster. It is the same with the colours of the enamels; they are the right tints of the right colours, and are executed in perfect harmony with the works that they adorn and enrich with happy effectiveness. Mr. Watherston, also of London, has been another practical student of ancient Assyrian Art, and his studies have been productive of very satisfactory results. He exhibits, however, so small a group of Assyrian jewels, that they rather demonstrate what he is able to effect in this style than exemplify what he has actually accomplished in it. Works such as these, which reproduce ancient models and adapt them for use as modern personal ornaments, exemplify ancient Art in an agreeable and attractive manner, notwithstanding the circumstance that it is not possible for them to possess special intrinsic merit through present association in more than a few exceptional instances. When introduced for the ornamentation of clocks, on the other hand, Egyptian and Assyrian figures and devices will secure a ready sympathy through a very significant association: since, however recent they may be themselves in their actual principles of construction and operation, clocks refer directly to those astronomical studies and speculations which were at once the delight and the glory of ancient Assyrian and Egyptian philosophers. One very different class of modern works, in which practical utility and important decorative duties are combined, has been found to be capable of receiving

M. Ch. Cordier, a sculptor of great ability, who has received the highest honours, exhibits many works in association with Art-industry; of these we engrave three. The Statues (intended to bear lights) are of onyx marble, the heads, arms, and feet being of bronze.



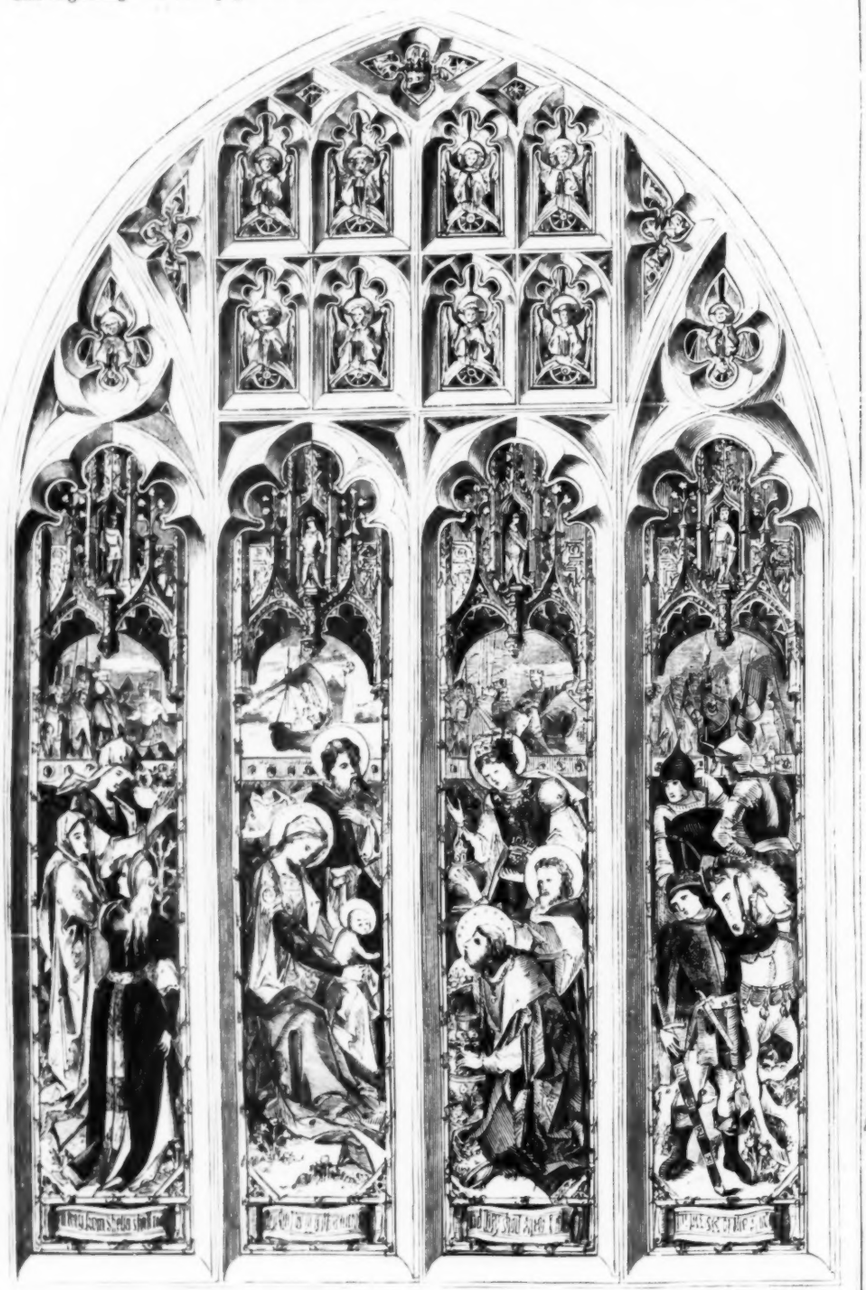


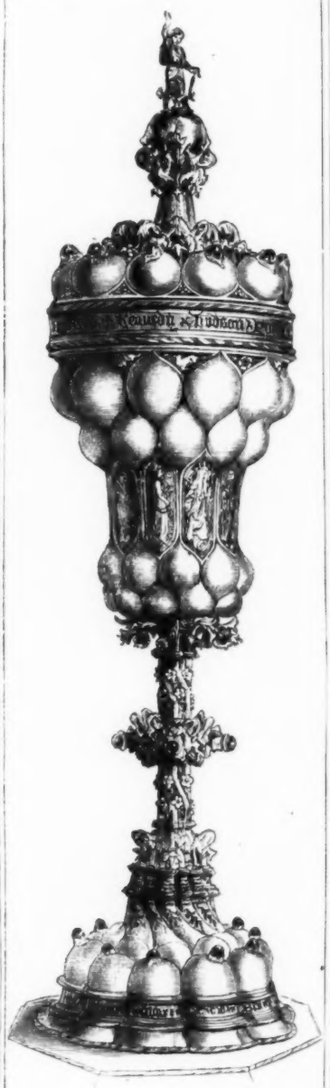


valuable aid from the ancient designers of Nineveh and Babylon. We refer to carpets, for which designs of the highest order of appropriate excellence, and rich in suggestions also, have been either directly obtained or indirectly adapted from the enriched pavements of the Assyrians.

It is remarkable that the Universal Exhibition, while it exemplifies in so striking a manner the revival of ancient Arts for modern uses by artists and manufacturers in France, England, and Italy, and also in Denmark and Sweden, in the entire section of the German exhibitors contains scarcely a single illustration of the same practice. It is the same with the sections of Spain and Portugal, and also in that of Russia. Certain Greek forms and ornaments, in the majority of instances more or less modified, may be seen exercising in some degree their habitual influence; but, as a general and prevailing rule, local traditional usages in connection with the later expressions of the Renaissance, are seen to have excluded the Arts of antiquity from northern, central, and south-western Europe. More towards the north-west, and in classic Italy, the votaries of the Arts of ancient Greece and Rome are shown by the Exposition to be no less numerous than enthusiastic; and classic forms, classic ornamentation, and the fascinations of the classic mythologies, are found to exercise their full influence in modern works of almost every conceivable variety. It is unnecessary to adduce more than a few of the more remarkable examples of reproduced classic Art; indeed, to attempt to describe all or even the greater number of the works, which are

The engravings on this page are from works produced and exhibited by Messrs. HARDMAN & Co., of Birmingham. The first is a WINDOW of stained glass, designed, for the parish church of St. Neot's, Huntingdonshire, by Mr. JOHN HARDMAN POWELL, who in it has certainly caught the spirit of the mediæval glass painters. The subject of the picture is the Adoration of the Magi; it is treated in the style of the Cinque Cento period. The second illustration represents a silver HANAP, or drinking-cup, made for MR. G. S. KENNEDY, the eminent engineer of Leeds, by the mediæval processes of working metals, of which, we believe, Messrs. Hardman were the revivers.





either actual reproductions of ancient Greek or Roman models, or are directly derived from them, would amount to nothing less than a fresh version of a large portion of the Catalogue of the Exposition.

The goldsmith's work and jewellery of M. FONTENAY, of Paris, in the Greek, Etruscan, and Greco-Roman styles, are of the highest order of excellence, showing a happy combination of judicious selection of authorities, and of ability to apply them successfully to present use. The Pompeian jewellery of this artist is singularly beautiful, admirable alike in design, in the happy introduction of colour, and in delicacy combined with decision in execution. M. FROMENT MEURICE also has derived from Pompeii the designs for a most beautiful set of jewels; and the same rich mine has been explored with equal success by Mr. Phillips, Mr. Brogden, and Mr. Watherston. M. BOUCHERON, again, another able goldsmith of Paris, with a variety of exquisite jewels, has exhibited a silver-gilt coffee-service, which is one of the gems of the whole Exposition. The form of every object in this fine group has been modelled with infinite care and perfect taste, and the ornamentation in delicate enamels of the true Pompeian red and of a rich black leaves nothing to be desired. The two published volumes of the "Life of Cæsar," by the EMPEROR NAPOLEON, appear in M. Boucheron's collection, bound in a thoroughly classic style, with ancient Roman coins inserted in the binding, and cameos reproduced with great skill from famous ancient examples. Classic mythological subjects have been produced, with signal success, in their various works in the precious metals by MM. CHRISTOFLE, ODIOT, MARREL, and other

From the very beautiful collection of JEWELS



exhibited by Mr. JOHN BROGDEN, of London,



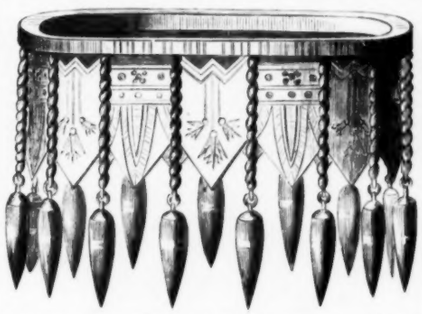
we select some examples. They have been



appreciated in Paris, notwithstanding the supremacy maintained by the jewellers of France: few or none of them will return to London. Perhaps the best of Mr. Brogden's works are those he has adapted from



ancient models; these, especially, manifest judgment, taste, and skill. He claims to be "the originator and proprietor of his own designs;" and no doubt he is so.



His collection is very varied, from jewels of large value to those of small cost—resorting to the best authorities with the best results. Thus, in the specimens we give,



there are "borrowings" from Pompeii, from Nineveh, from Assyria, from Egypt, and from the collections at the British Museum, the Louvre, Naples, and Copenhagen, that at South Kensington, and



from several private "gatherings" of an



cient relics and modern gems. Mr. Brog-



den treats his art as a scholar, and he is evidently aided by accomplished artists.

eminent Parisian goldsmiths. In the Italian Department, Signor CASALTA has followed the example of Castellani, but without attaining to such excellence as he might have achieved, had he followed his guide in reproducing ancient designs with the ancient method of treatment. In the ceramic works of several countries, the influence of the great masters of ancient classic Art is seen to have been productive of very happy results. Direct copies of the vases of antiquity have been produced in Denmark, and exhibited in the Danish Department; similar fac-simile reproductions appear from more than one producer in the British section, some remarkably successful specimens having been executed by a company recently formed for working the valuable clays discovered at Bishop's Waltham, in Hampshire. Adaptations from the antique, without any attempt actually to reproduce ancient fictile works, are generally prevalent, and in very many instances the results are decidedly satisfactory, while in other cases a more thorough knowledge of the true character of ancient Art would have led to more fortunate illustrations of its revival and use by modern ceramic artists. The application of fine forms, derived directly from the antique, to objects produced at the present time from the simplest materials, and destined for every-day uses, is exemplified in a manner that claims the warmest commendation in the stone-ware pottery of Mr. DOULTON, of Lambeth. Nothing can be more desirable than this method of familiarising the public at large with beautiful forms by means of common things. The difficulty that attends the process of indirect adaptation is demonstrated in the partial failure evident in some of the finest works of French glass, in which the forms and ornamentation of ancient

We engrave from the important and valuable collection of works in Tapestry (chiefly for the use of upholsterers) exhibited by M. Mourceau—one of his "Portières,"





and also two Borders for curtains. To M. Mourceau has been awarded one of the gold medals, and no manufacturer of France is better entitled to the honour.



ceramic works have been translated into a different material. The modern glass-maker might learn much from the ancient ceramist; but he ought to study with a constant remembrance that in his own adaptations the different natures of transparent and opaque materials must be observed, and consequently that he ought in no instance to permit himself to produce what really would be glass models of fine pottery. In bronze the forms and the treatment of ceramic works may be adapted with greater ease and more certain success; and yet even here the artist in bronze can scarcely expect unqualified success without a constant reference to those constructive qualities which distinguish a metal as well from glass as from clay.

With the exception of one important class of works—those which are of a strictly ecclesiastical character, and destined to be associated with the ritual of the Roman Church—the Exposition is remarkable rather for the absence than for the presence of reproductions and adaptations in the Gothic style. Here and there a solitary example of Gothic jewellery may be distinguished, as in the instance of the beautiful morse of Bishop William of Wykeham, reproduced as a brooch by Mr. Phillips, and the Gothic bracelet of Mr. Brogden; and, in like manner, a few experimental pieces of Gothic furniture have established themselves in the midst of the multitudes of Renaissance works of the same class, the most important being the fine *dressoir* for a dining-hall, exhibited by the Messrs. Holland, of London. With this last-named work may be associated an object of a very different character,

Herren SPINN AND SON, of Berlin, are manufacturers of Chandeliers, Candelabra, &c.; in fact, of every kind of apparatus for lighting, either by gas or candles. Their factory occupies a large number of designers and workmen, every operation of casting, moulding, lacquering, polishing, &c., being carried on within it.



On this page is an engraving of a CHANDELIER by this firm; it is of bronze, and gilded by the galvanic process. The design, by M. JULES BOSHARDT, is of a bold Gothic pattern, simple and elegant in detail: the whole was modelled by M. JUNGMANN. Messrs. Spinn have executed a duplicate of it for the King of Portugal.

but which is designed in the same spirit and with the same feeling—a truly beautiful chandelier in bronze-doré by MM. DZIEDZINSKI and HANUSCH, of Vienna. The Gothic works in metal of Mr. SKIDMORE, of Coventry; of Messrs. BARNARD, of Norwich; of the Messrs. HART, COX, BENHAM, and KEITH, of London, and HARDMAN, of Birmingham, and also of Mr. SINGER, of Frome, are worthy of the reputation of the artists who have produced them, and show how much has already been accomplished in this style by living workers in metal. The ecclesiastical metal-work of these same artists is generally of a high order of excellence, and the works of this class by Mr. Skidmore take equal rank with the finest productions of his continental contemporaries, of whom it will be sufficient for us now to mention, as worthy of all honour in their department of Art, MM. POUSSIELYNE RUSAND, THIERY, BACHELET, TRIOULLIERS, and BIAIS and RONDELET, all of Paris; ARMAND CALLYAT, of Lyons; STOLTZENBERG, of Holland; BRIX and ANDERS, of Vienna; WILLMOTTE, of Liege; FALLON, of Namur; VANAKER, of Antwerp; BOURDON DE BRUYNE, of Ghent; BREMS-VARAIN, of Treves; MORATILLA, of Madrid, with another Spanish artist of the same order, whose works are in the Renaissance style, F. DE PAULA YSAURA. Several of the collections of these gentlemen contain rich and precious ecclesiastical plate, shrines, coronæ, chandeliers, and similar objects in great numbers and as great variety, and very many of the examples are distinguished by perfect purity, harmony and beauty of design, and by the most admirable skill in

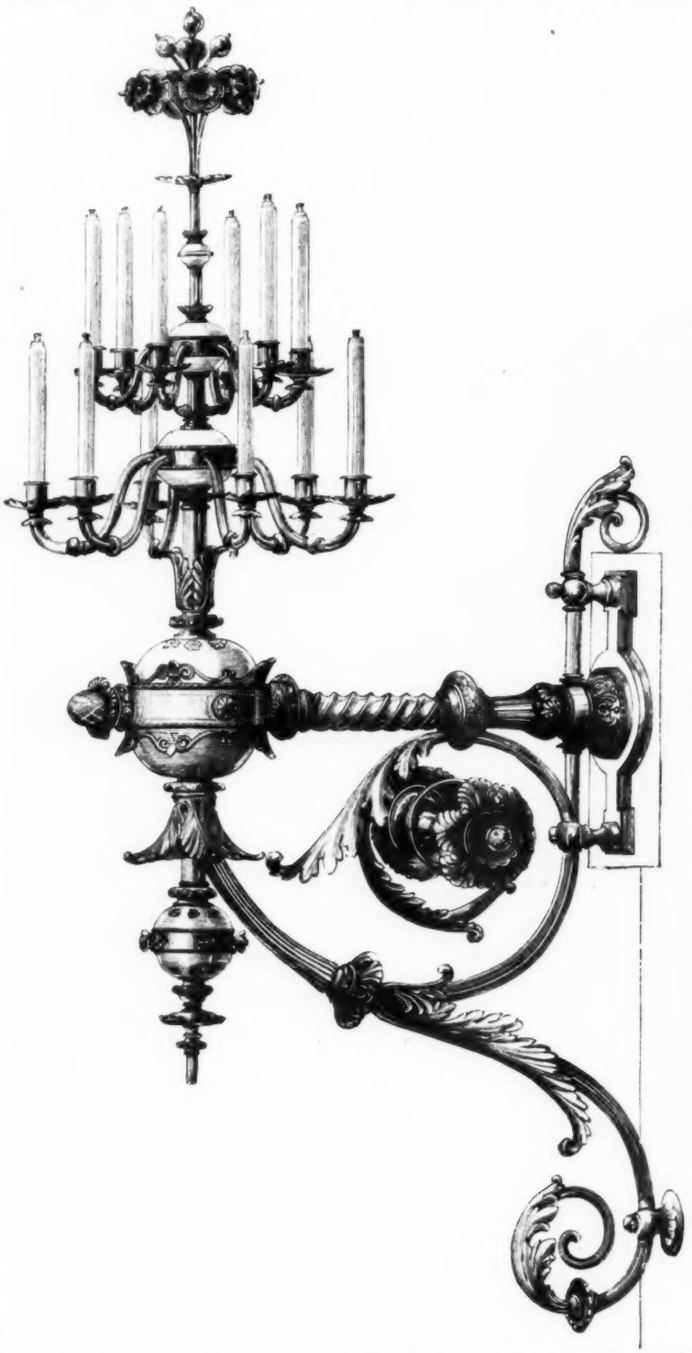
Of the works contributed by Herren Dziedzinski



and Hanusch, of Vienna, we have already given ex-



amples; we supply three others, the principal being a Wall Chandelier, of bronze-doré, one of those that adorn the Imperial Theatre at



Vienna. It is of very graceful construction, the design of a skilful and experienced artist.

their workmanship. A model in silver, on a reduced scale, of the reproduction in stone of the memorial-cross of Queen Eleanor of Castile, lately erected by Mr. E. Barry, R.A. at Charing Cross, London, has been added to his collections in the Exposition by Mr. Phillips, and it shows how beautifully the Gothic style is qualified to produce the most perfect expressions of the goldsmith's art. Again, the Illuminations of Marcus Ward, of Belfast, illustrate, in a different manner, but with a similar effectiveness, the perennial value of Gothic Art, and show how great things may be achieved by reproduction of early Art, when the reproducer thoroughly understands both the early Art and the true principles for adapting it to present uses.

It would be no easy task to produce any class of works, whether merely decorative in their character, or which combine utility with beauty, that has not been employed to exemplify in the Exposition the high estimation in which Renaissance Art is held by modern artists and manufacturers. Bronzes, furniture, personal ornaments, architectural accessories, alike appear in every phase, and in the peculiar manner of every period of the classic revival. And on every side, in the midst of these diversified and almost innumerable productions, there are conclusive evidences that in the hands of living producers this style has been raised to the highest perfection to which it is possible for it to attain. The bronzes of Barbadienne, the furniture of Fourdinois, and the enamels of Lepec, all of Paris, are amongst the finest and most perfect of the works, or they may more correctly be described as the

To render sufficient justice to the Imperial Manufactory of Sèvres, we





should engrave nearly all its exhibited productions: they are exquisite examples of Ceramic Art, modelled and painted by artists of renown, and may be studied, with advantage, by manufacturers of all orders and classes throughout the world. The



three engravings on this page will convey some idea of the great and instructive merit of this extensive and beautiful collection of works of high Art from an establishment whose fame is universally recognised.

very finest and most perfect works that have been produced in the Renaissance style. Other masterly works in the same style are exhibited in the French Department by MM. Lemoire, Meynard, Guéret, Sauvrezy, Dupin, Richstaedt, Roux, and Grohe; and in the English Department by Messrs. Jackson and Graham, Crace, Wright, and Mansfield, Gillow and Trollope; with many others in both departments, as well as in other sections of the Exposition. The Renaissance goldsmiths' work and jewellery is also everywhere abundant, and in many instances of great excellence, while in some cases it is of a degenerate character. The Renaissance *repousse* work in silver exhibited by the Messrs. Elkington, of Birmingham, is unsurpassed in beauty and in perfection of execution. Messrs. Hunt and Roskell, of London, have some fine plaques, executed in the same manner. The collections of MM. Duron, Baugrand, Bernard, and Boucheron, of Paris, are rich, varied, and truly excellent. The crystal vases of the first of this group of artists, and the hand-mirror enriched with translucent enamels of the last, claim special notice and the highest admiration. Signor Cortellazzo, of Vicenza, again, has produced a vase, two shields, and several other works in wrought iron, inlaid with silver which is richly embossed and chased, that are second to no productions of the same Renaissance period of Art. It is unnecessary, as it would be impossible, to refer particularly to other characteristic and admirable examples of this style.

One collection remains to be noticed, the collection of admirable works in mosaic and decorative glass of Dr. Salviati, of Venice and London, which, in the happiest and most completely

This very beautiful work, in silver, is the production of PAUL OVTCHINNIKOFF, an eminent goldsmith of Moscow. It is constructed as an INKSTAND, but is designed to commemorate that great boon to Russia which gave FREEDOM TO THE SERFS. A freed serf is "crossing himself" as he scatters seed over his *own* land. The figures and *bassi-relievi* touchingly illustrate the most glorious incident in the history of Russia: the upper *bas-relief* in front illustrates the people taught by the Bible; on the opposite



side is another *bas-relief*, which aptly records the "Reading of the Manifesto of Freedom" on the memorable 19th of February, 1861.

successful manner, exemplifies the adaptation of early Art to the tastes and requirements of our own times.

With the examples of Adaptations from the Antique which the Exposition contains in such vast numbers, the wise thoughtfulness of the Emperor has associated a museum of veritable ancient Art within the walls and under the roof of the Palace of the Exposition itself. The innermost circle has been specially assigned for the formation of a museum, to which all countries might contribute specimens from their own choicest collections, with a view to illustrate the history of human thought and human work in all past ages and in every quarter of the globe. Thus, in this unrivalled museum ancient Art speaks out for itself through its works. What ancient Art has accomplished, and consequently what it is able to teach, is here shown by actual examples. The early Arts of different races and regions, as well as of successive eras in the progress of the same race and in the history of the same region, may be here studied separately; or they may be brought together for comparison; their full powers may be discovered, and their teaching may be rightly applied. The immense value of this connection of the works of past ages with the productions of to-day may not be generally felt in the first instance; but, assuredly, it will be correctly understood and duly estimated by all who have learned to distinguish what is noble and precious in Art, and who also have taken a part in the grand enterprise which aspires to gather together, for the benefit of the present and the future, whatever is noblest and most precious in all Art throughout all time.

M. Froment-Meurice ranks not only fore-



most of the jewellers and goldsmiths of Paris, but takes high place among those of



the World: the Firm has been renowned during the greater part of the century. We engrave on this page two of his Jewels and a



Candelabrum of exceeding beauty. Our limited space deprives us of the power to describe them.

ART MATERIALS AND PRODUCTS

IN

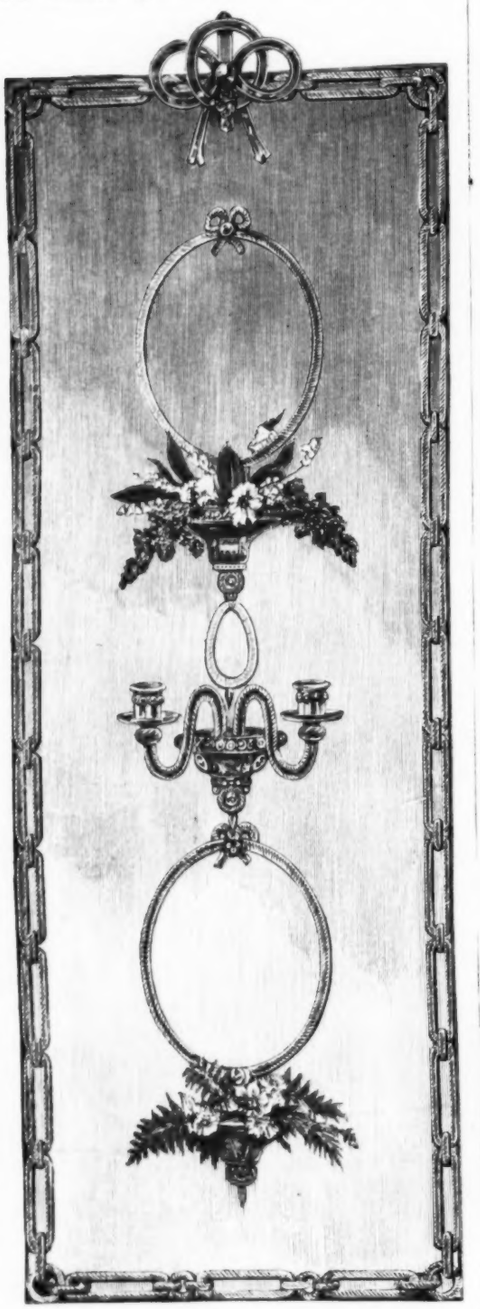
CLAY, ARTIFICIAL STONE, STONE, MARBLES, GRANITES, &c.

BY PROFESSOR D. T. ANSTED, M.A., F.R.S.

In the department of raw material, the Exhibition of 1867, though not without considerable interest, is in all respects less striking and less effective than former Universal Exhibitions. This is more especially the case with the minerals, and most especially with the non-metallic minerals. There are not, indeed, wanting numerous small specimens of stones and marbles of various kinds from certain countries, but there are few general or complete series from any country. The best represented are France, Belgium, Italy, Portugal, and Greece. From each of these countries are general, but incomplete, collections. From other countries, there are only a few partial illustrations.

It is not altogether to be wondered at that this should be the case. As Art-materials, it is almost impossible to estimate fully the value of stone, marble, or clay by any such samples, however large and complete, as could be sent for exhibition. It is chiefly, if not entirely, by results that such things must be judged, and it will often happen that a really good material may be presented as a sample in such a way as to give no intimation of its value, while useless rubbish may be made to look in the highest degree promising. The best materials, again, are rarely found near the earth's surface, and those that look best near the surface cannot

The engraving underneath is from one of the charming productions "invented" by Mr. Thomas C. Marsh—an application



of glass to the surface of mirrors – for lights and flowers.

This Bedstead, "complete," is contributed by the renowned firm of Fourdinois, and is surpassed by no work in the Exhibition in any style of Art-manufacture; not



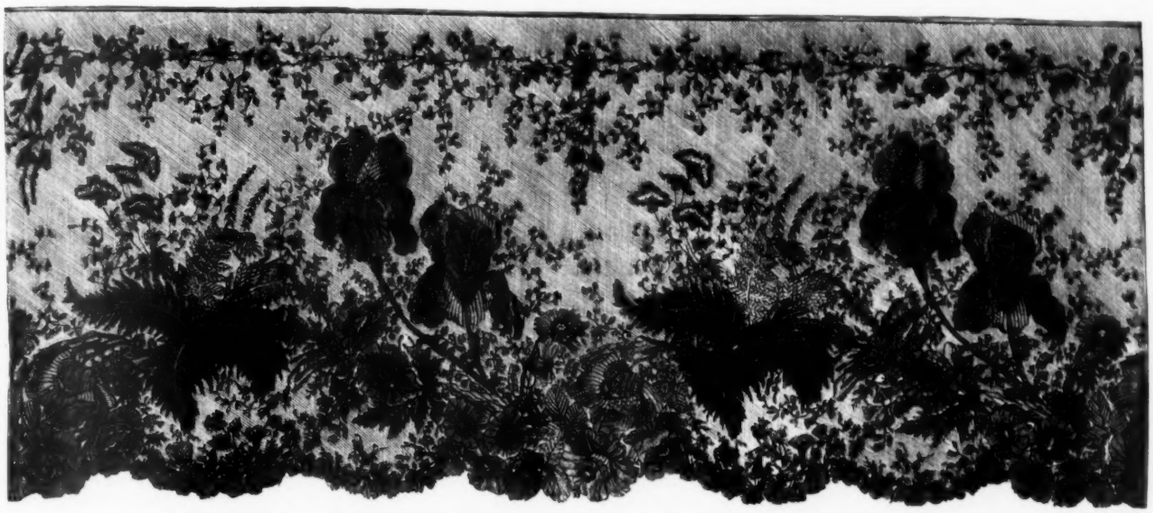
even by the beautiful Cabinet, produced by the same master-mind and hand, which we have previously engraved. It is impossible adequately to picture or to describe it.

always be depended on as yielding a large and uniform supply. Thus new sources are not trustworthy.

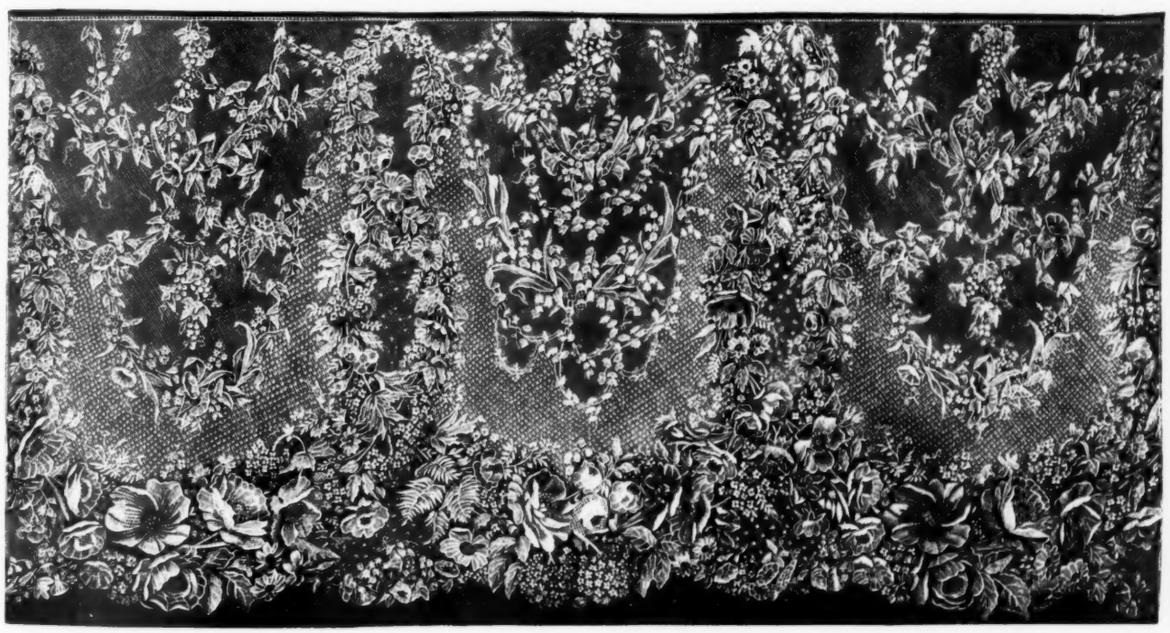
Under these circumstances it is fairest and best, and will certainly be most calculated to do justice to the Exhibition, if I consider together Art-materials and the Art-manufactures, or Art-products obtained from them, rather than describe first all the materials, and then all the results. It may be the case that some of the works of Art I shall have to allude to will be described elsewhere. I shall, however, endeavour in all cases to limit my remarks and criticisms to the result as connected with the material, and not to the absolute result as a work of Art. In many of the simpler cases this is easy enough.

I propose to consider in succession the principal materials. Thus I shall first speak a few words concerning the clays, then allude to the terra-cottas, and afterwards to the artificial stones and marbles. Next will come the stones as distinguished from marbles, and then the whole group of marbles (the finest and most valuable of the stones) and all other materials, whether really similar or not, which are generally spoken of in the trade or among artists as marbles. These, of course, include a number of materials capable of being treated in many ways, having many properties, and varying much in quality, in value, and in adaptability to Art-purposes. These I shall also subdivide. In this manner I hope to be able to give a useful and practical outline of the chief contents of this vast and imposing collection, so far as it relates to the subject before us.

The COMPANIE DES INDES is represented by MM. VERDÉ DELISLE, FRÈRES; they are foremost among the best contributors of LACE, obtaining in 1867 a medal of gold and the decoration of the "Legion d'Honneur;" having received Honours in several preceding Exhibitions. We



engrave two of their works. It is needless to say that the engraver gives but a faint idea of the exceeding delicacy and refinement of these exquisitely beautiful works; of the designs, however, he conveys a correct notion. The first is a black Bayeux lace, and the second an



example of Point d'Alençon. They are unsurpassed by any productions of the art in the Exhibition, and may vie with the best of those that have, so to speak, obtained national renown in gone-by times; for the accord of centuries has established the fame of French lace.

CLAYS.—Clays are materials used largely for Art-purposes, and are subservient to many uses. Under this general name are included both the substances employed in making brick and terra-cotta, and those valuable for porcelain and all kinds of pottery. Specimens of clay, however, are neither ornamental nor are they very instructive, and where the results are not forwarded with the raw material, are of small value. Still the Exhibition contains many samples, some from various well-known localities, and others from sources not yet recognised. From the former the samples bear out the reputation already acquired, and those from the latter promise good results; but as lumps of brick-clay, fire-clay, china-clay, and clay adapted for terra-cotta work can be judged of by small samples, provided we have also a chemical analysis, it is neither to be expected nor desired that large quantities of material or any showy display of it should be presented. France sends a few samples, and, perhaps, it may be useful to record that they are exhibited from the following localities, among first products (Class XL.), viz.:—Forges-les-Eaux (Oise), Monturet (Allier), Colettes (Allier), St. Yrieux (Haute Vienne), Plemet (Côtes du Nord). They are also sent by several manufacturers to accompany their finished works. Some of these are in Class XVII. (Porcelain), and others are among the general series of French minerals, but the greater part will be found in Class LXV., where there are about forty exhibitors of stone and cement. England also sends several samples, but it is needless to recapitulate the names of the exhibitors, all of them being already familiar to those interested. And it is the more unnecessary, inasmuch as there is really no striking or important novelty, and the best samples are from

M. Marchand holds highest rank among the bronze manufacturers of Paris; he has received a gold medal in recognition of his services to Art. We have selected for engraving two of his many admirable works: one is a Fountain for chamber use, very beautiful in design—it is of bronze, silvered; the other is a Jardinière, of bronze-doré, a production of exceeding grace, composed with exquisite skill and thorough knowledge of Art; the work of an accomplished artist.





places already known. Belgium sends a few specimens. Others are from Prussia, and some from Italy. There are also some from Spain.

By far the most important of the clays for Art purposes are those available for terra-cotta. Of these there is, however, no special exhibit. Most of the finer varieties of plastic clay are adapted for this purpose, but inasmuch as irregular shrinking in the furnace is a fault which is capital, and entirely destroys the value of the result, there is much care required in the manipulation, and not a little in the original selection of the material.

Terra-Cotta.—The manufacture of figures, vases, and various architectural ornaments moulded in plastic clay, and afterwards hardened by burning into a kind of brick, is so ancient, and has been so successfully applied to Art purposes, that terra-cotta must ever rank high among Art-products. No one can examine the collections in the great museums of Europe without perceiving that original designs and accuracy of modelling have often been perpetuated in this way; and it is, perhaps, to be regretted that a material so manageable is now only regarded as a means of obtaining indefinite repetition of second-rate works for architectural purposes and garden decoration. This is the case, at least so far as its larger use is concerned, though a monumental composition of some pretence from England, and a number of admirable figures sent from Germany, show that there is some tendency in the Exhibition to raise the manufacture into Art.

Of terra-cottas, properly so called, there are, indeed, several exhibitors, many of whom have sent creditable material and good designs. The first to be mentioned is M. Drasche (Prussia),

Of the ENAMELS of M. CHARLES LEPEC, it is not too much to say they are the most admirable as well as the most attractive Art-objects in the Exhibition. To this great artist public attention has been repeatedly directed in the ART-JOURNAL; it is gratifying to find the judgment there accorded to his works confirmed by a verdict universal of "all nations." We can but refer to them on this page; a better opportunity for



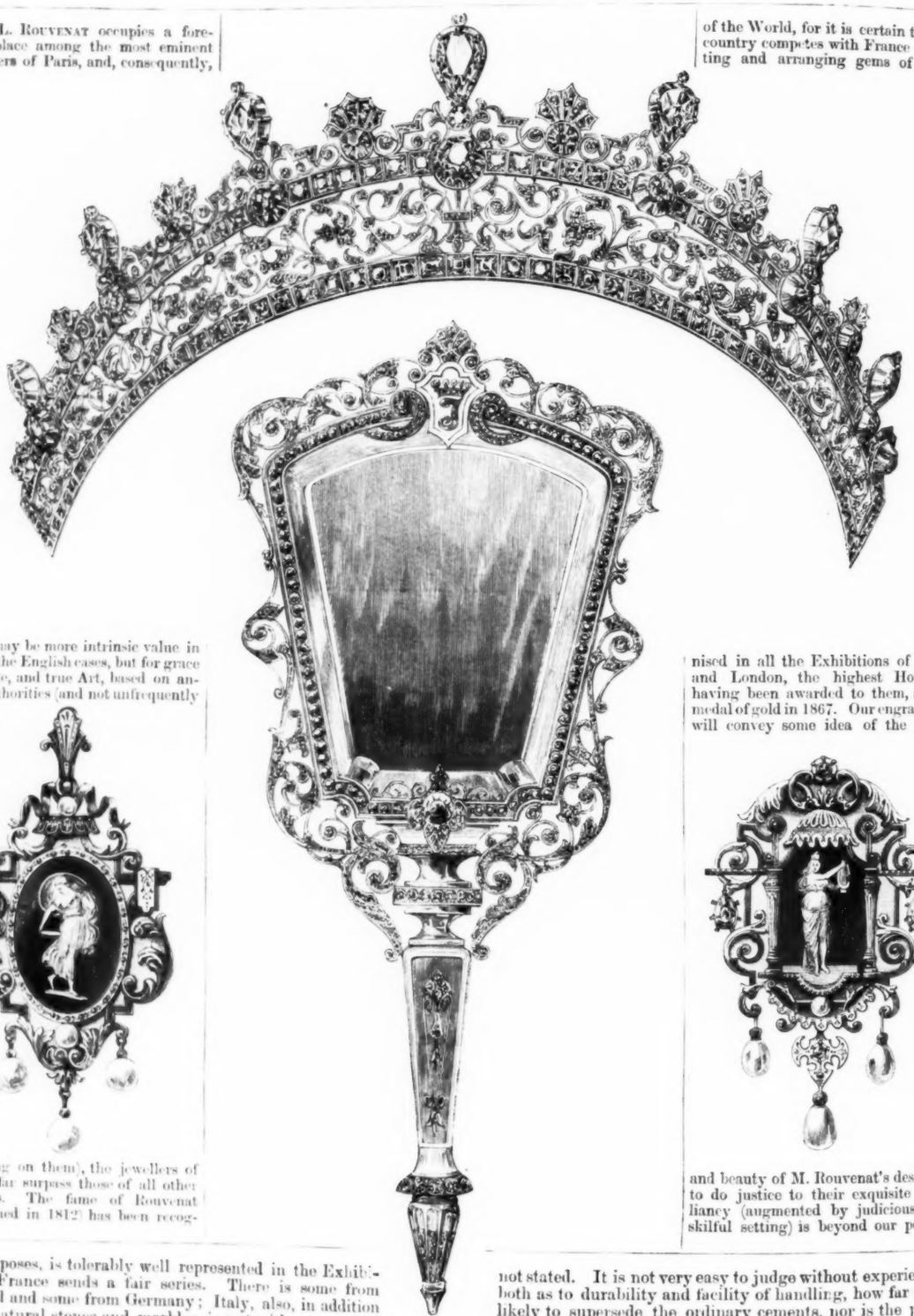
description and comment will be afforded us. The case in which they are contained arrests all Art-lovers; they refresh and delight the eye and the mind. The object we now engrave is "a gold cup in the form of a *nef*—a boat." It has been bought for a large sum (but not for more than its worth) by Mr. Alfred Morrison; and, indeed, nearly the whole of Lepec's productions have been purchased for England by Mr. Robert Phillips, who was the first in this country to appreciate the great artist, and who must rejoice to witness his accumulated fame.

who has presented a group of objects as remarkable for cheapness as for their excellent Art and admirable style of manufacture. They occupy a prominent place in the Park. The chubby Cupids representing (1) Trade and Industry, (2) Gardening and Agriculture, (3) Art and Science, and (4) Hunting and Fishing, are so good in feeling, and are turned out so well, that they are worthy to be placed by the side of some of the old Roman work of the same material. The four figures of workmen, especially the Brickmaker and the Collier, are equally worthy of notice, and the price at which they are offered is such as to admit of their being introduced as decorative objects even in cottages. I need not say that there is no distortion observable in the specimens exhibited, but whether this would be the case generally is another question. The French terra-cottas exhibit nothing extraordinary, but they serve to keep up the reputation of the country. Of the English exhibitors, Mr. PULHAM seems to be the principal, as he alone sends a distinct subject. His material and work are good, and the results satisfactory. STRODE's terra-cotta is also good. Other well-known manufacturers are represented, but there is no novelty either in material or application.

The Italian terra-cottas are good both in material and design, but there is no very important work that could be specified. For pavements Italy has always been celebrated, and fully preserves its reputation. They are known, and have frequently been described. The most interesting specimens of terra-cotta, both French and from other countries, will be found in the detached buildings in the Park, and are in large groups.

CEMENT AND ARTIFICIAL STONE.—Artificial stone, adapted for

M. L. Rouvenat occupies a foremost place among the most eminent Jewellers of Paris, and, consequently, of the World, for it is certain that no country competes with France in setting and arranging gems of price.



There may be more intrinsic value in some of the English cases, but for grace and taste, and true Art, based on antique authorities (and not unfrequently



improving on them), the jewellers of France far surpass those of all other countries. The fame of Rouvenat (established in 1812) has been recognised in all the Exhibitions of Paris and London, the highest Honours having been awarded to them, and a medal of gold in 1867. Our engravings will convey some idea of the grace



and beauty of M. Rouvenat's designs; to do justice to their exquisite brilliancy (augmented by judicious and skilful setting) is beyond our power.

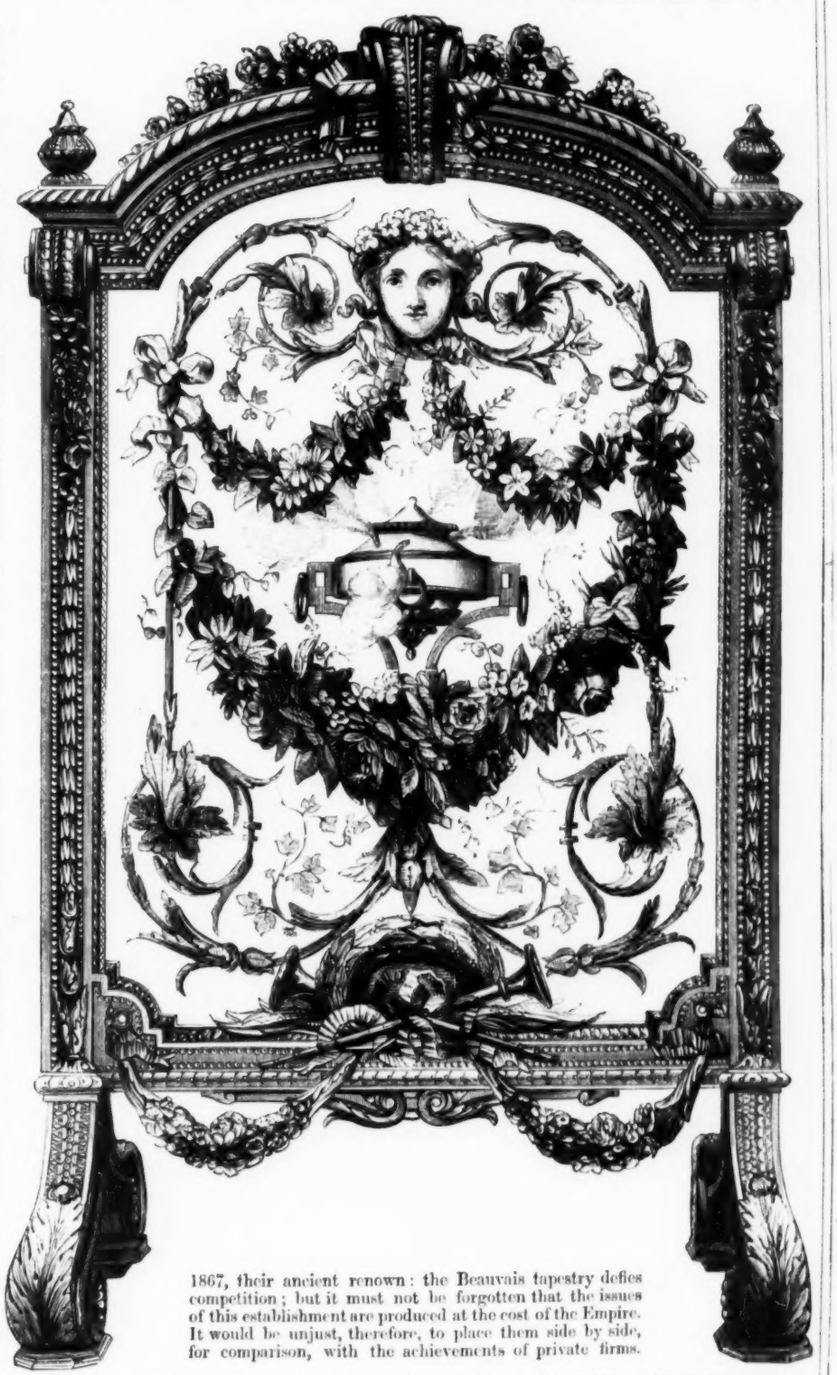
Art-purposes, is tolerably well represented in the Exhibition. France sends a fair series. There is some from England and some from Germany; Italy, also, in addition to her natural stones and marbles, is not without a special manufacture of imitative material of excellent quality. Of the French, the most interesting groups will be found in one of the constructions in the Park, where are admirable specimens sent by several exhibitors. The shed containing them is near the Porte Rapp, at the side of the building nearest to Paris. I particularly noticed a cement stone and artificial brecciated marble manufactured into chimney-pieces, columns, &c., exhibited by Cousin. This material seems very hard, and certainly takes a fine polish. It consists of hydraulic lime, natural stone, millstone, and terra-cotta, but is said to be made up with certain chemical substances not stated. It is not very easy to judge without experience, both as to durability and facility of handling, how far it is likely to supersede the ordinary cements, nor is the price quoted. In the same shed are floors of artificial stone of a material very smooth and well adapted for pavement, and inlaid in excellent patterns, very neat and in very good taste. These are priced at 15 francs per square metre, and are therefore extremely cheap. Messrs. Boch, Frères, are the exhibitors. Inside the building, in the Machinery Court, are specimens of imitation stone sent by Chattemoue. They are well deserving notice.

The material exhibited by Lippmann & Co., under the name of "Simili-pierre" (France, LXV., 3 and 409), is shown on a very large scale by columns and monumental works. It is not new having obtained a medal in London in 1862. The general style of

For the present, our selections from the very beautiful works in Tapestry exhibited by the IMPERIAL MANUFACTORY OF BEAUVAIS—"the Gobelins"—unrivalled during the centuries present and past—are limited to



two examples: one is a very graceful and charmingly composed "BORDER;" the other a FIRE SCREEN, of which we engrave also the frame. Under the superintendence of its estimable and accomplished director, M. BADIN, and aided by some of the best artists of France, these long-famous works uphold, in



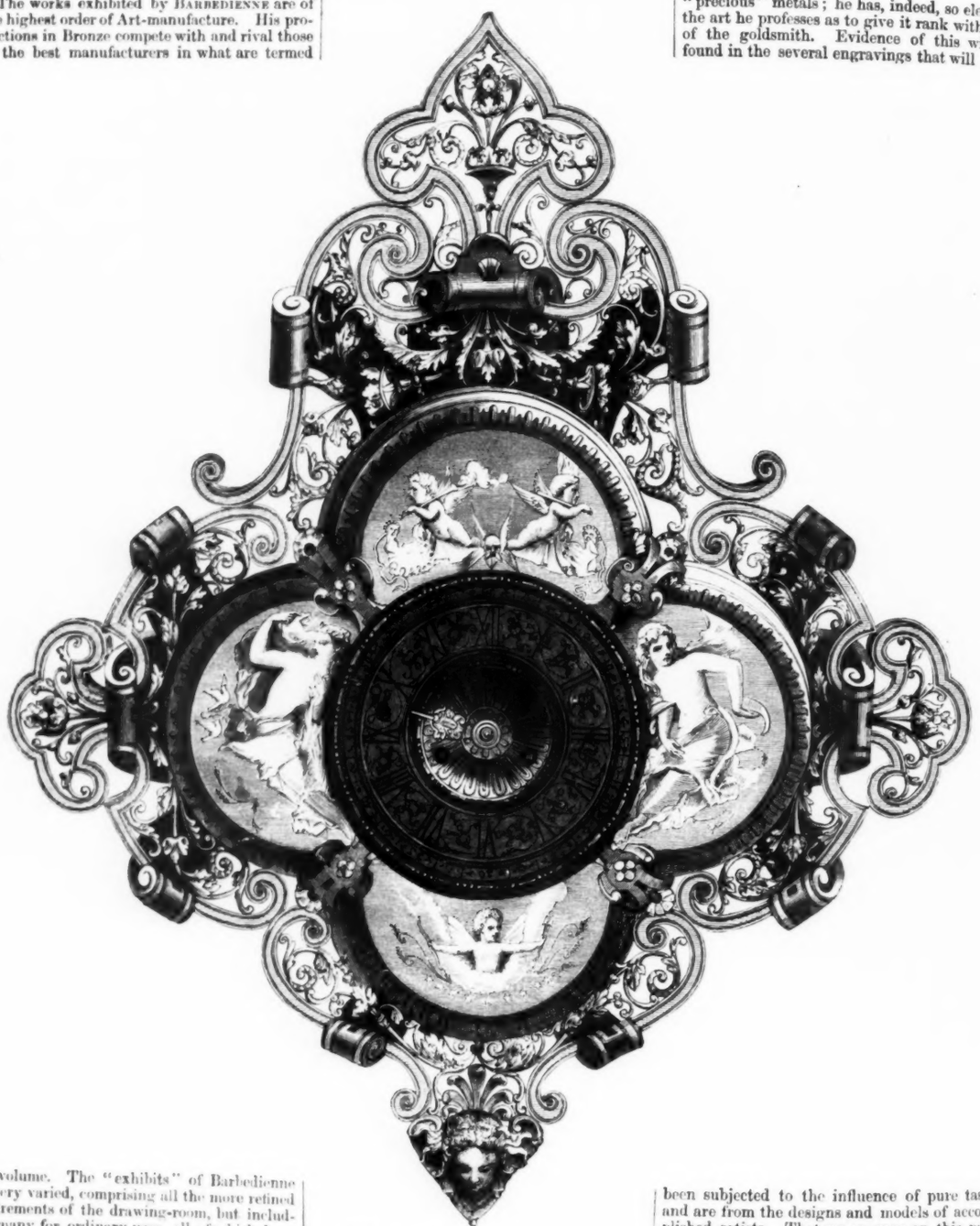
1867, their ancient renown: the Beauvais tapestry defies competition; but it must not be forgotten that the issues of this establishment are produced at the cost of the Empire. It would be unjust, therefore, to place them side by side, for comparison, with the achievements of private firms.

the work done is satisfactory, and there is an absence of the white joints too common in artificial stone. The material is certainly worthy of consideration both for external and internal purposes. No. 3 is a complete fountain, with all architectural details, pedestal, columns, and capitals, groups and statues, the whole constructed of *simili-pierre* and *simili-marbre*. Very fair illustrations are exhibited in the central garden, where are circular fluted pedestals and slabs exposed to the weather. In the chapel will be found a complete altar, illustrating the use of the substance for church work. The price is not stated. The manufacture is carried on in Paris, and there seems to have been much done already. The climate of Paris is certainly more favourable to these imitative stones and marbles than that of London, and this may account for the greater appearance of substantial success in reference to large detached objects, like those here alluded to, manufactured in France, than can generally be given by rival materials in England.

The exhibits of cement in its various forms (obtained essentially from sulphate of lime or *gypsum* burnt in a kiln and afterwards mixed with water) are sufficiently numerous, but hardly any (perhaps not one) has any special reference to material. The various compositions of which Keen's cement is an excellent example, and the results (*scagliola* is the most familiar) are employed generally for decorative rather than Art purposes, but are capable from their nature of many artistic uses.

Among artificial stones the material invented and patented long

The works exhibited by BARBEDIENNE are of the highest order of Art-manufacture. His productions in Bronze compete with and rival those of the best manufacturers in what are termed "precious" metals; he has, indeed, so elevated the art he professes as to give it rank with that of the goldsmith. Evidence of this will be found in the several engravings that will grace this volume. The "exhibits" of Barbedienne are very varied, comprising all the more refined requirements of the drawing-room, but including many for ordinary uses, all of which have been subjected to the influence of pure taste, and are from the designs and models of accomplished artists. That we engrave on this page is a CLOCK, of small size but of great beauty.



20 No 67

ago by MR. RANSOME, and exhibited by the "Patent Concrete Stone Company," is certainly one of the most interesting. It is familiar in England to all interested in this subject, and is about to be manufactured on so large a scale at the new works of the company at Blackwall, that it cannot fail to attract much attention. It is beyond comparison the most simple and natural material that can be manufactured; and those who are not yet acquainted with it would do well to examine the results after learning the process of manufacture. This stone (like concrete) solidifies at once, being completed on the spot without requiring burning, and it owes this entirely to the nature of the manufacture. It is simply enough made of almost any material ground to powder, and worked into a paste by admixture with fluid silicate of soda, obtained by the solution of flints by caustic soda in boilers, under a considerable pressure of steam. The paste thus made is moulded and then dipped into or soaked with a solution of chloride of calcium. A double decomposition immediately takes place, resulting in the formation of silicate of lime and chloride of sodium (common salt). The former serves as an immediate and permanent cementing material, insoluble and hardening with time. The latter is washed out with repeated applications of fresh water. Air drying, and exposure for a day or two completes the process. The cost for ornamental work is much less than that of any stone; and the material is much superior in durability, being altogether unaffected by rain and frost, so far as a limited experience can enable us to judge. The objects exhibited are not very ornamental, but the straightness of the lines will enable the architect to form an estimate of the value of the stone. It is very well adapted for

A CABINET ornamented by inlaid woods, in the "style of the time of Christian IV.;" the inlaying is executed by C. RONNE, the design is by Professor HEINR. HANSEN. The work is one of many meritorious productions issued by a society in Copenhagen, founded in 1860, "for



encouraging the Union of the Fine Arts and the Arts of Industry," with a view to combine excellence of design (obtaining, in all cases, the aid of eminent artists) with superiority of workmanship. We hope to see a society with similar objects and results established in London.

all the higher and better kinds of garden work, for capitals of columns, for ornamental trusses, and various other works usually requiring stone, and easily injured. There is every reason to believe that it is altogether unaffected by weather.

STONE.—Of stone, the varieties exhibited adapted for Art purposes are few and not very interesting. Many countries send small cubes, and some others hand-specimens uncut, or with one or more faces dressed so as to enable the careful observer to become familiar with the available materials of the country. But this supposes that the specimens furnished are fairly selected; that on the one hand they are not too carefully picked, and on the other that they have not been taken from unopened quarries, and are not already injured by exposure. The element of climate is, moreover, so very important in all considerations as to the value of a material to be used externally, that an opinion can hardly be hazarded from such samples. Thus, even the Maltese stone, the softer kinds of which may be cut with knives, like cheese, into the most varied and intricate forms, does not stand exposure badly in its native soil, and if properly managed, will last for years. This stone, however, in England, requires to be kept under a glass shade if we would retain its pleasing colour and avoid a rapid destruction. There are examples of common stones in the exhibition from France and Algiers, Italy, Austria, Spain, Portugal, Turkey, and other countries. They vary greatly in colour, in texture, in hardness, and in cost. In all these respects and also in enduring power and absolute strength they are generally inferior to Portland, but equal or superior to Bath. Of English work in English stone, or samples of English stone for

We engrave on this page



some of the Works in Bronze



of M. Houdebine, of Paris.

His various and varied productions are remarkable for purity of style

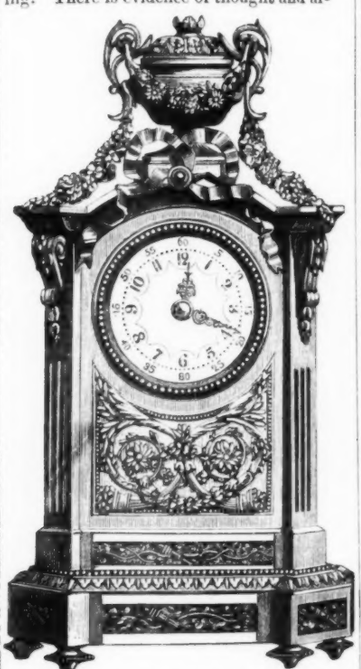


and excellence of workmanship. He seems to have studied novelty, but not in a capricious mood; and if his models are often based on examples

of predecessors, he has avoided actual copy-



ing. There is evidence of thought and ar-



tistic feeling in all the issues of his atelier.

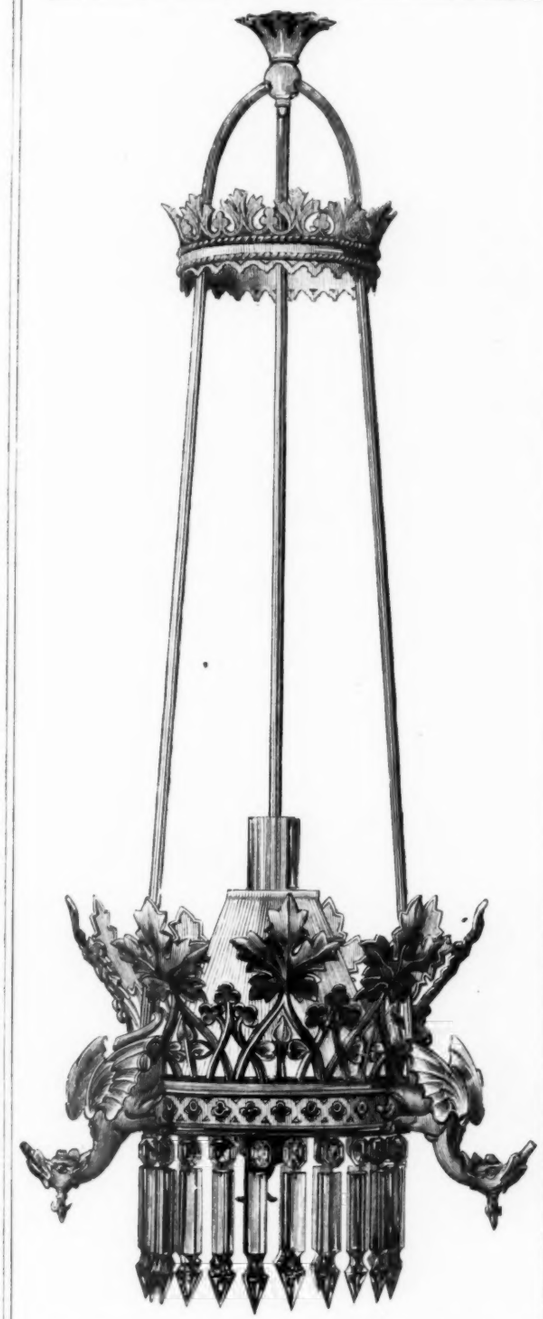
Art-purposes, there is little or nothing except some objects (vases) exhibited by Seymour, and carved in Bath stone. Forsyth exhibits vases in Caen stone in the English department. There are several varieties of French stone, but nothing calling for special notice. Algiers sends much, but little beyond small hand specimens. Of the Malta stone there are a few examples of the kind so well known. The cutting is overdone, depriving the material of its character, and giving it a nondescript appearance in very indifferent taste. There is a good specimen of material and workmanship by J. Doppeler, of Salzburg (Austria), in one of the avenues. It is a monumental fountain, and consists of a group of figures in stone, supporting a plain marble tazza for a fountain. Above the tazza are other figures, all grotesque, and rather heavy; but there is much talent in the design, and in the carving of the figures, which are made to harmonize thoroughly with the material. It may be a question whether the marble tazza is an improvement, but in other respects no fault can be found. There is rather a curious oval table with twisted legs, constructed of fossil limestone, and consisting exclusively of ammonites, that may be mentioned among the few stone manufactures. It is also Austrian.

From Greece there is sent a curious variety of lithographic stone showing a good face. It is covered with blue streaks.

From Turkey is a good collection of building stones.

Slate.—There are some fine specimen of slate and slabs from the well-known quarries of Angers, and also from those of the Ardennes. The former are particularly good; but though occasionally introduced for monuments, they cannot be said to lend

Herr Elster, of Berlin, is a renowned manufacturer of Chandeliers, Candelabra, &c., in Bronze and in Bronze-doré. His works are, in all cases, admirable examples of Art applied to manufacture; his designs and models being supplied by artists of ability and renown. We give on this page three examples of his contributions to the Universal Exhibition.







themselves very readily to Art-purposes. The manufactured slates and various objects constructed of slate and slab are interesting illustrations of the great improvement made recently in France in the development of such mineral treasures of this kind as she possesses. There are no slates of importance exhibited from other countries.

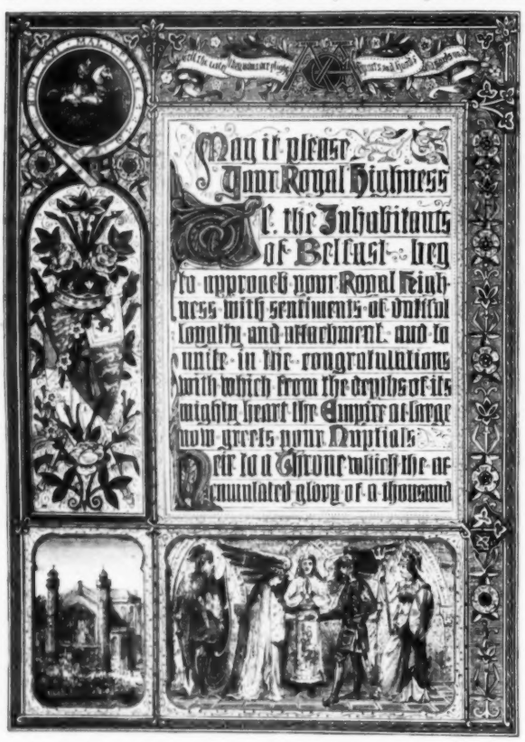
Several exhibitors of enamelled slate for various purposes will be found. Mr. Magnus, one of the earliest in this department, is not absent, but he has now many rivals. Some are more useful than ornamental, but many are really artistic. The magnificent slabs of England and Ireland there is neither inducement nor wish to forward to such exhibitions as the present in their natural state, but as worked into billiard tables and enamelled for house decoration they are superior to anything else of the kind.

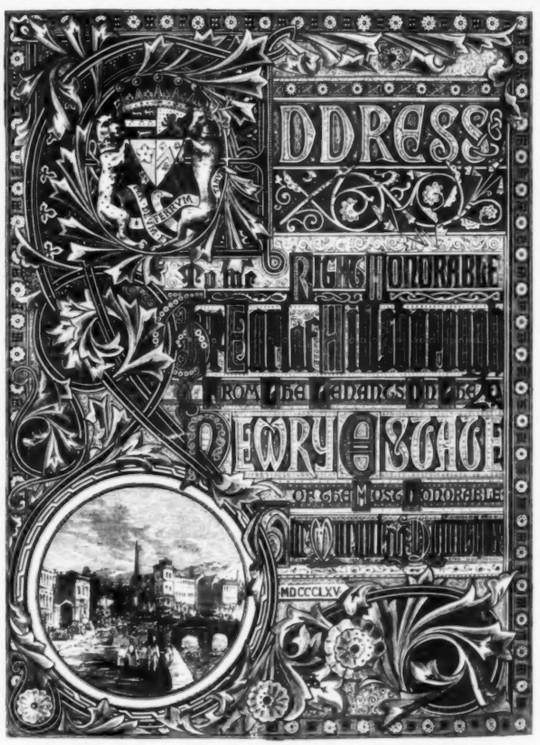
Statuary Marble.—Of the different stones that bear the name of marble, by far the largest proportion is only fit for decorative purposes, and not for the higher works of sculpture. Such materials are very varied in composition, some being carbonates of lime, others sulphates, and others again totally different. Under the present head I propose to consider only those crystalline limestones that possess the peculiar saccharoidal crystallization or sugar-like grain that is valued for statuary purposes. Of the rest, the common and less valuable kinds, are, for the most part, fine-grained limestones, and differ from common limestones only in a greater delicacy of texture and a capacity for higher and more perfect polish. Such marbles are common in most countries; whereas, the pure white saccharoidal varieties are rare and exceptional. Geologically the common kinds are bedded and often

Messrs. Ward and Sons, of Belfast, have, in the Universal Exhibition, received Three medals, one for Illuminating Books, one for Bookbinding, and one for Leather Work. No one will question the justice of these awards, for in creating what has been rightly termed a "new industry for Ireland," and thus promoting the best interests of their country, they have attained so high a degree of excellence in the Arts they profess as to challenge comparison with the best producers of all the Nations of Europe. We are justified, therefore, in giving them prominence in this Catalogue. We select for engraving the Covers of four of their books; they are of unsurpassed merit as examples of book-binding. But we









fossiliferous; but the statuary marbles are veins entirely without organic traces, and highly metamorphosed. Included among the marbles for practical purposes are the serpentines and the exquisitely beautiful varieties known as onyx marble, or oriental alabaster, chiefly obtained from Algiers and Egypt. Excluded, and requiring separate notice, are alabaster, porphyry of all kinds, granite, and jade; malachite is also excepted.

As Art materials, the marbles are beyond all comparison the best and the most important among minerals, and of all known kinds the white saccharoidal marbles are the finest. In texture, as well as in the absence of definite colour, they far exceed all others. They work smoothly, and they admit of a perfect polish.

It would have been satisfactory to be able to announce a new discovery of such material, but we cannot congratulate the exhibition on anything very important in this way. Carrara still yields not only the largest quantity of the best kind, but is really almost the only available source of supply. The fine Parian marbles, and the Pentelic marbles of Greece are not quarried, nor are they equal in many respects to best Carrara. India has sent a few manufactured specimens, but no prospect of large supply, nor is it certain that artists would altogether like the rather sickly white of the best Indian kinds. From Algiers we have a few specimens, but nothing to show that quantity exists. Carrara, therefore, remains triumphant. The supply from thence is large and interesting; and includes several valuable blocks for statuary purposes up to about three cubic yards. With regard to quality, these specimens are in appearance perfect; but the absence of streaks and veins in the exterior is no proof of the purity of the

engrave also four illuminated pages, taking one of them from an Address presented by the town of Belfast to the Prince of Wales, and the others



from beautiful works—volumes presented to Sir B. L. Guinness, Bart.,

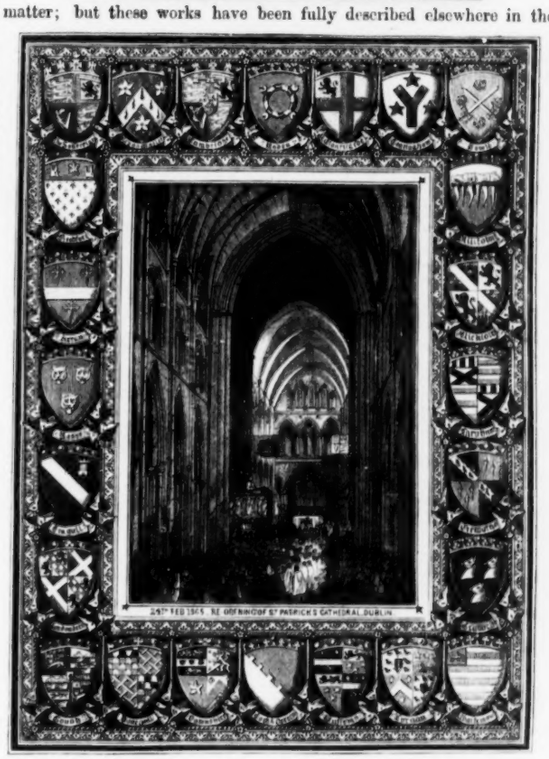


M.P., by the Corporation of Dublin and the Dean and Chapter of St. Patrick's, in expression of gratitude to that truly great and good man

who, at his sole cost, "restored" the Cathedral: one of the engravings being from his "Reply." We have no space for any descriptive



matter; but these works have been fully described elsewhere in the



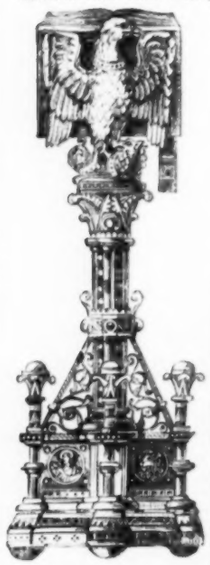
ART-JOURNAL. It must suffice to say that the ILLUMINATED PAGES are from *drawings*, in all cases the productions of artists native of Belfast.

block throughout. A knowledge of the geological conditions, and the locality of the vein from which the stone is obtained, and of the particular part of the vein that has yielded the specimen sent, would afford better indications.

But although there seems no danger of rivalry to Carrara, there are several other claimants for notice in respect to statuary marble. Thus M. DELCROS, of Céret, in the Eastern Pyrenees (near Perpignan), has sent a very interesting sample (LXV. 47), not absolutely pure, but of good quality, and not unpromising. The Pyrenees are so rich in marbles generally, and the position of Perpignan is so favourable, that the quarries containing this marble would be well worth working, if the quality should justify it. And as there is a large demand for white statuary marble of inferior quality for decorative furniture, there is no danger of an unfavourable result. The same may be said with regard to good specimens of statuary marble from Algiers, Greece, Turkey, and other localities. More might be said of India, were it not that similar and even better samples than those here shown were in the Exhibitions of 1851, 1855, and 1862, without any importations of fine marble having followed the notice then given as to the utility and value of such products.

Of statuary marble used for decorative purposes, there are many examples. Most of those that are worth special notice are chimney-pieces, more or less richly and ably sculptured. Some are made up with ormolu; some are carved and others are inlaid. The material being everywhere obtainable (though for the most part by importation from Italy), the exhibitor desires to illustrate his power as an artist without other reference to the marble than

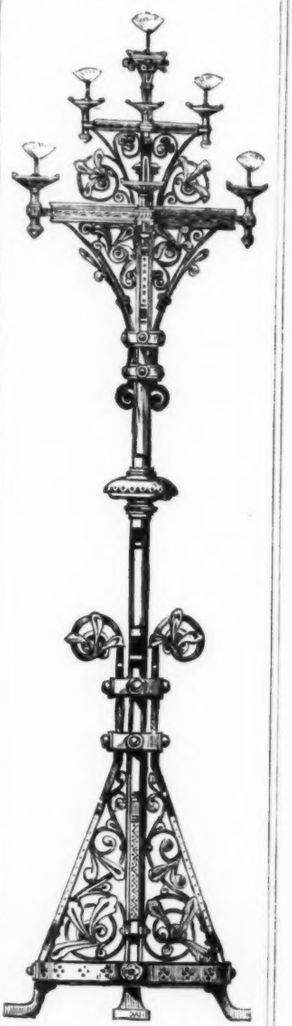
Messrs. Cox and Sons, of London, manufacturers of Church Furniture, Painted Glass, and Monuments, exhibit several good productions of their peculiar trade, some of which we engrave, the leading object being a Window of Painted Glass—a production in all respects creditable. We publish also engravings of Lecterns and a Gas-standard.







Messrs. Cox are manufacturers of all classes of works for the Church—pulpits, benches, altar-tables, chairs, alms-chests, altar-rails, brackets, gas and candle standards, coronas, church plate, fonts, with a long et cetera. They are, in all cases, based on "authorities," and supply evidence of



the benefit the Church, in all its "uses" and decorations, has of late years received from Art.



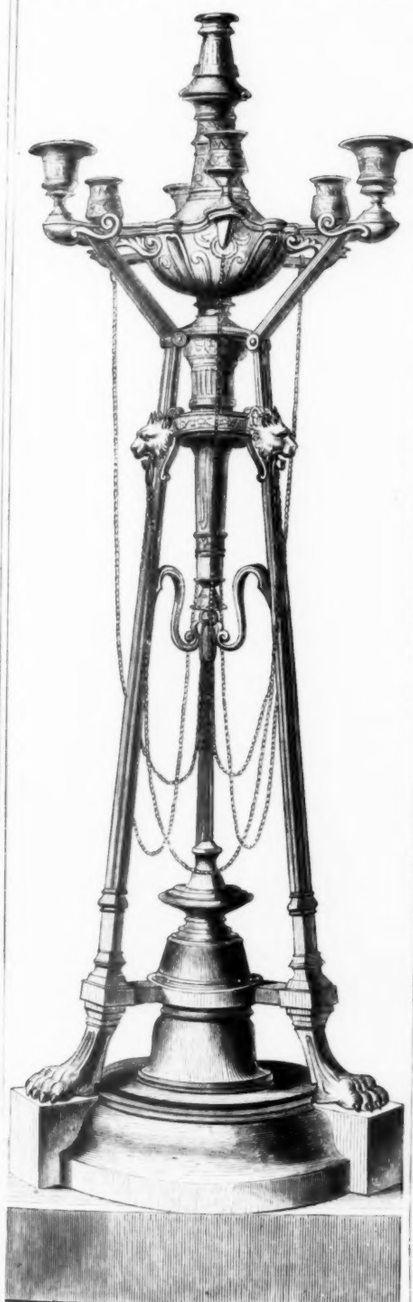
as it lends itself to his design. The statuary marble chimney-pieces are numerous, and some are very good. I noticed particularly one by Galinier, of Marseilles (XIV. 135), but there are many others. There are also several from Belgium. From Russia, however, we have the best. It is a chimney-piece of large size in white polished marble. It includes a really superb group of three Cupids, the upper one holding a clock. The whole is admirably designed, and is remarkable for the boldness as well as the extreme beauty of the style. This specimen is priced at 5,000 roubles (£400).

There are other objects in the same material. Thus from Turkey we have a delicately executed and well-designed *bénitier*, or some similar construction. Both material and work are worth notice, but the locality of the marble is not stated. It is probably Italian, and if so it is well selected; if not Italian, the quarries from which it proceeds ought to be looked after. From the United States is a chimney-piece of white marble, of some interest, though not in very good taste. The marble is from the State of Vermont, and is of remarkably good colour, and free from veins. The grain is, however, coarse, and the material does not seem to admit of a very perfect polish, nor is the general result pleasing.

Belgium has sent several good chimney-pieces of statuary marble, some (XIV. 126) very rich and costly and nobly treated. Others are heavy and tasteless. M. Rousseau, of Antwerp, has sent a very elegant and comparatively simple design in excellent taste.

I must not omit to mention a most elegant fountain of triangular form, with a group consisting of a goat and young Bacchanals.

We engrave two other of the works of M. Jules Lefevre, of Paris, some of whose contributions have already been illustrated in our Catalogue; the one is a graceful Candelabrum, the other a group—Cornelia—surmounting a Clock. It is the work of an accomplished sculptor, M. Mathin, and is admirably modelled. These works are only in zinc, but they have great value as works of Art, and certainly lose nothing of positive worth because they are produced in material that is not costly. The collection exhibited by M. Lefevre attracts, and merits, much attention. All his contributions are of great excellence. The court, which contains the productions of more than twenty manufacturers of Zinc d'Art, presents many objects of interest.





The material is very good, and is tenderly and well managed. It is exhibited in the Roman Court. Both here and in the general Italian collection there are a number of works of sculpture. These I do not notice, as belonging more especially to the subject of Art.

Onyx Marble and Oriental Alabaster.—Under these names are included certain beautiful and very valuable coloured marbles, long known and used from the earliest period of Egyptian, Etruscan, and Roman Art, but neglected for many centuries, and now somewhat largely introduced and almost regarded as a new material. The onyx marble is a variety of coloured marble, but is so peculiar in its appearance and uses as to deserve separate consideration,—the more so as it is largely exhibited chiefly in the French Courts. The limestones thus named are chiefly obtained from Algiers at present, but formerly they were introduced from Egypt. They are translucent stalagmitic marbles, crystalline in texture, of an exceedingly beautiful warm yellowish brown tint, marked rather than veined somewhat in the manner of malachite. They have often been seen, but never to such extent or such advantage. They are perhaps best shown by French exhibitors in Class XIV., but they also appear among sculptures (Class III.)

Some of the works in onyx marble assume to belong to high Art, rivalling the noble specimens of mixed marble with bronze, preserved in the great museums of the Vatican and the Louvre. It requires the exercise of ripe judgment to mix marbles of different colours and adapt them to bronze; but this is attempted with success by M. Cordier, and some of his figures are exceedingly effective and noble. I may mention as examples the two really grand candelabra by this artist, exhibited in one of the







We engrave a Fountain, a Lamp-Stand, and a Lamp-Pillar, others of the admirable compositions in Cast Iron of MM. Ducel and Son. They are of rare excellence as castings, and of great merit as Art-works; being, indeed, for the most part from the models of eminent sculptors. M. Ducel has justly obtained one of the gold medals awarded for special merit.

avenues, and the superb groups in the court occupied chiefly by Viot and Cie (XV., 67), which in their way are quite unrivalled. Among them is a large vase of onyx marble supported on an elephant (the whole standing six feet high), which is so much more beautiful than the conventional and often repeated alabaster vases of Florence, that these appear more unsightly than ever when we pass to the Italian Courts in search of beauty of form and elegance of design. These vases are in all respects admirable. Many of the smaller articles are in the finest taste. Such are the small patera and candlesticks. Whether indeed alone or mixed with other marbles of less costly kind, or adapted to bronzes and forming a mixed figure with bronzes, there can be no doubt that the onyx marbles as exhibited by France are among the finest works in marble shown, and deserve special commendation especially for decorative Art as distinguished from high Art. Besides the onyx marbles of the finest kind, there are good but inferior qualities exhibited from Egypt, and others manufactured at Rome and sent thence by Italian artists. I must not omit also the Caucasian onyx exhibited by Russia. Some of it appears particularly clear and altogether translucent, but other samples are clouded. There is one noble block of the clouded variety, having a surface of nearly seven square feet. It is not unlikely that stalagmitic marbles might with advantage be obtained from many other localities, and the owners of some of the caverns where thick floors of stalagmite exist may find it worth their while to open as quarries these curious receptacles of stone fresh from the hand of nature.

Serpentines.—Next in importance to the onyx come the

The SIDEBOARD (Buffet) engraved on this page is another of the productions contributed by Messrs. TROLLOPE AND SONS, of London—a



work of great merit, both in design and execution. It is of walnut-wood, elaborately carved, with boldness and yet with much delicacy.

varieties of marble, usually called serpentines, including under this head the *verd antique* and other stones sufficiently similar to justify the application of the name. Strictly speaking, the serpentines are rather magnesia-stones than limestones, but they usually rank as marble. They are found in many countries, and almost always under somewhat similar conditions. Italy is the metropolis of them, as it is of so many other marbles, but they exist and are very fine in France, in England, and in Germany. As a rule these marbles are much veined, and generally contain cracks that interfere with the working of large blocks. Their colour is also heavy and gloomy, and in many cases there are large expanses of a sickly white or cream colour streaked by only thin lines of pale green.

The French exhibitors of serpentine have sent chiefly vases and chimney-pieces. Some of the former are handsome, but all are heavy. The latter are in several cases good. There is one especially in which the heaviness of the dead green colour is well corrected by a profusion of ormolu, and the design being simple and neat the result is very pleasing. A far less satisfactory specimen, but one of much greater pretension, is sent by M. GOUALT (XIV. 157). It is of a red marble with white spots, the colour deep and the spots ugly, inlaid with a streaky serpentine. There is little to praise in any detail, but the general effect is good. A number of chimney-pieces with serpentine are in the furniture courts of France and of several other countries. Some of them are better than others, and there is in them much to admire, but little that admits of detailed description, or that calls for very special notice.

Messrs. Henry Loveridge and Co., of Wolverhampton, extensive manufacturers of Papier-Mache and Japanned Ware, contribute highly satisfactory examples of their productions. From these we select a group representing a Sponge-bath and a set of Toilet Ware, based on approved Etruscan forms and ornamentation.



Mr. James Forsyth, of London—whose Fountain and Font for the town of Dudley (by commission of the Earl of Dudley) we have already engraved—has executed a Marble Floor for the vestibule of the noble lord's seat, Whitley Court. It is of great beauty in design, and, perhaps, has not been surpassed by any work of its class in England. We therefore engrave it. The floor combines the several forms usual in this kind of work—the Mosaic, the tessclated, and the intaglio—all composed of various marbles.



The serpentines of England, though sometimes exceedingly beautiful and admitting of many applications, especially for church decoration, are not illustrated in the Exhibition. This is to be regretted, as although the Lizard varieties are not uniformly good, they include some of extraordinary beauty and richness, while the Irish kinds may be procured in slabs of great size without serious flaws.

There are peculiar serpentines from Sweden, manufactured into tazzas of elegant shape, and some other ornamental forms. The colour is dull and the material appears harder than the average of the Italian varieties.

Of the Florentine serpentines, I can only say that the specimens exhibited offer a repetition of the heavy and inappropriate forms into which this material has so generally been sculptured. The vases are especially poor, and I observed no single object deserving of praise. There is a prominent copy of a certain pair of huge jugs that seems to be the limit of design in Florentine serpentine, so invariably have they been forwarded to all the exhibitions of Europe.

From Prussia are two vases and some shafts of a very handsome dark serpentine, without veins and without any white patches. They are of good size (3 feet high), and carefully worked in Egyptian style, but are not otherwise remarkable.

Serpentine, on the whole, is better adapted to mix with other marbles and for inlaying, than as a material for large and complete works, and it is to be regretted that in the attempt to exhibit large blocks and produce a great effect this natural limit to its uses should have been so often forgotten. Large slabs of the

Herr Stövesandt, of Carlsruhe, supplies us with



materials for another page from his many ex-



cellent contributions of objects in Carved Wood. He produces such works in great variety, from the smallest article to the largest and most elaborate, in low and in high relief, for ornament and for use. They manifest much excellence in design and skill in workmanship. As with the German manufacturers, generally, of this class of work, cost of production forms an important consideration; they are usually issued at half the price to which English purchasers are accustomed.





paler and brighter green varieties are well adapted for altars, and perhaps as a material this mineral is better for church purposes than for house decoration. Small columns constructed of it are, however, both rich and pleasing, and the chief objection to its use is the uncertainty of obtaining any large quantity of the same kind.

Besides the two serpentines, there are several green marbles more or less resembling them. Thus from Sweden the peculiar pale green stone already alluded to is neither streaky nor patchy. It has been manufactured to some extent into small table ornaments, vases, &c. It has the appearance of being hard, and is perhaps rather a porphyry than a serpentine.

From Canada is sent a large block of the peculiar serpentine, containing fossil remains of an animal of very peculiar organisation, concerning which geologists have written and said much since its discovery. It is far more interesting in its bearings on science than as a material valuable for Art purposes.

There are several examples of inlaid serpentine used in the decoration of furniture. These offer nothing worthy of notice in respect to material.

Coloured Marbles.—We come now to the miscellaneous collection of coloured marbles. This is particularly interesting, inasmuch as specimens more or less completely manufactured

The Swedish Court contains many very excellent works in Porcelain and Earthenware; they are principally those of the eminent firm of S. H. Godenius, of Gustavsberg, Stockholm; others



are the productions of B. R. Geijers, also of Stockholm. We convey some idea of their merit in the annexed engravings; often they are from the designs of renowned artists. The Fountain introduced in the upper group is from a model supplied by the



sculptor Molin, whose "Northern Gladiators" established his reputation in London in 1862.

The Lamp Pillar is a contribution, in Cast



Iron, from the Works of Count Von Stolberg.

have been sent not only from most of the districts where we are accustomed to seek for them, but from many countries which at present do not export material of this kind. English and Irish marbles are, however, entirely absent, and this is to be regretted, for each country contains specimens not only of great beauty, but of great recognised value. There is no finer black marble in Europe than that of Derbyshire, and some of the marbles of Galway and other parts of Ireland are equal to the Italian.

Italy naturally and fitly takes the lead among the countries sending material of this kind, and the collection of specimens (chiefly cubes and polished blocks) is very large, and includes many of great beauty. There does not, however, seem to be anything very new. By far the larger proportion are brecciated or made up of angular fragments cemented together by carbonate of lime, so as to form a perfectly compact stone. The better kinds are hard, uniform in the dimensions of the fragments, and well crystallised and cemented. Of the special and named varieties, there are several very good. I observed good varieties of *broca-tello*, and some good yellow marbles. There are some fine specimens of *giallo antico* from Rome.

Greece is very well represented in mixed marbles. The chief exhibitor is M. Siegel, of Tinos, but there are others. Among the objects exhibited I would direct especial attention to a large and fine slab of *rosso-antico*, which purports to come from a modern quarry. It is accompanied by other slabs, and by several shafts of columns of considerable dimensions. As specimens they are valuable, but it is not certain that large supplies could be obtained of similar quality. They are grouped into a kind of pyramid.

In the first part of this Catalogue we gave examples of the admirable works



contributed by M. CHRISTESEN, of Copenhagen; we engrave on this page



other of his meritorious productions; they have attracted much attention,

and deserve the "Honour" they have received. The GROUP



is from a table tea-service of silver, having much originality



of form; the other objects are BROOCHES and a BRACELET,

copied, or rather adapted, with considerable judgment and skill from ancient Scandinavian models. They are not only of very beautiful designs, the workmanship is of





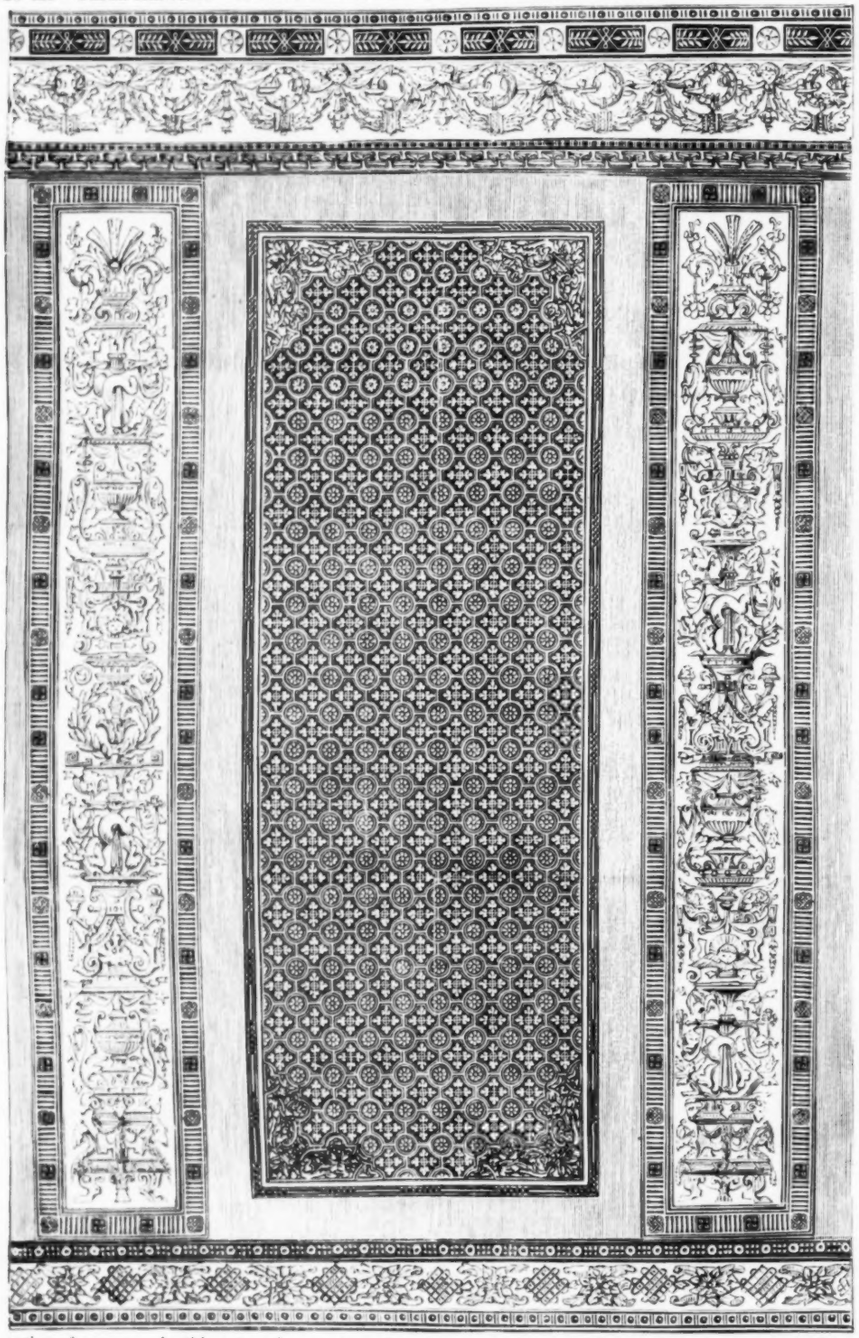
the highest merit, surpassed by no productions of the class. Denmark does not



contribute largely, but it occupies a prominent place in the Exhibition, and establishes high repute among the Art-productions of the world.

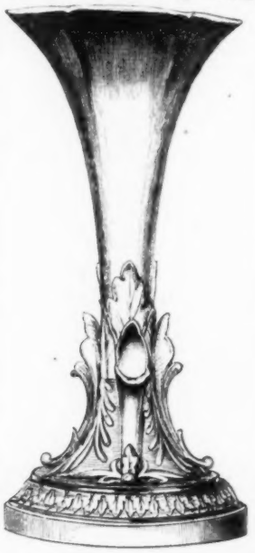
Portugal is particularly rich in marble, and exhibits in a manner to do credit to all who have contributed. The varieties are represented for the most part by slabs, frustra, and shafts of columns and other plain manufactures, sufficient to show the quality of the material, but not claiming to be works of Art. The specimens are polished by steam machinery, and the price is very low. The resources of the country in this respect are thoroughly well brought out, and very great and creditable exertions have been made to place all in the best way. It would not be easy to specify, for the principal interest is derived from the large number of examples, and their general excellence as material, and not from any particular variety more beautiful or more available than others. It is certain that Portugal may supply the European market very largely with brecciated, veined, and coloured marbles of many kinds, at a price sufficiently low to compete seriously even with Belgium and other countries where cheap marbles are produced.

The works in coloured marble exhibited by France, are both numerous and very excellent. The mere specimens of material, are, however, few. Of the works, I may first direct attention to those in which Pyrenæan marbles are made use of, as in some respects they are best of all, both for beauty of material and style. Among them is a noble vase of large size, by L. GERUZET, placed in the Avenue de la Seine. It is beautiful in form, and the



Of the "Paper-Hangings" of William Woollams and Co. we give an example; it is rather the side decoration of a room. In this art we have yet much to learn from France, although much has been taught us by its manufacturers. Mr. Woollams maintains the credit of England in this branch of Art-industry.

Mr. Brownfield, of Cobridge, holds a prominent place among the Potters of Staffordshire. He exhibits only works in earthenware, but these are of much merit, and have attracted deserved attention. In that special branch of Art-manu-





marble, though somewhat streaky, is of very fine quality. There is another fine vase (square on an octagon pedestal of serpentine, with sculptured flowers.) The material of this vase is a yellowish brown marble, and its colour harmonizes well with the subject, which is thoroughly well treated. In one of the courts is a singular and very beautiful 'what-not,' in four stages of solid marble, of red colour, prettily streaked. There are slabs of the same marble.

A number of detached shafts of columns are distributed both in the Park and in different parts of the building, in the avenues, and in the courts of machinery and raw material. Most of them are of good marbles; they indicate great variety, and the blocks are of considerable size. They are from various localities, and of different merit and value. Near the principal entrance to the Park from the Pont d'Jena, are two groups of three columns each. Among them may be observed a very good yellow marble, and a good red variety, almost equal to *rosso-antico*. All these are French.

Among the numerous chimney-pieces in the French furniture courts, there are several of coloured marble of considerable beauty and in good taste. That which appeared to me as the most interesting, is constructed of a peculiar pale green material (not a serpentine), inlaid with white marble, beautifully sculptured, representing groups of game and fruits. Another very exquisite combination is to be found (XIV. 94) in a soft pate of porcelain, introduced as mosaic work into black marble. This is also a fire-place.

facture France is unable to compete with England, with re-



ference either to quality or price; consequently British ma-

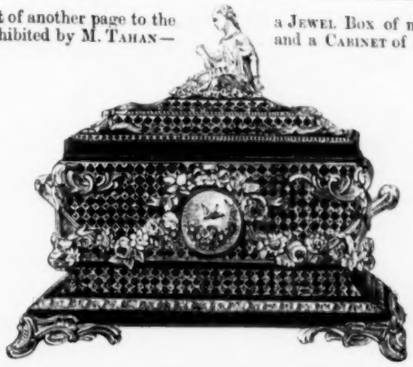


nufacturers trade largely with Paris in this class of ware, and



will see the importance of giving good Art to "common things."

We devote part of another page to the productions exhibited by M. Tahan—



a Jewel Box of much elegance; and a Cabinet of great beauty—

ebony, inlaid with ivory, carved. The establishment of M. Tahan is well known to



all who visit Paris. He collects there the various works for which the Capital of France is most celebrated, selecting them with matured taste and knowledge.

The following may be mentioned as among the most curious and interesting works in marble in the French department not yet alluded to, Colin, R. J. (XIV. 137), several specimens of Vosges marble. Jabouin (158); baptismal fonts and sundry sculptured marbles in the style of the twelfth and fourteenth centuries. Duchesne (152), some good slabs of veined marble, with other articles (manufactured) not very good in design.

There are some excellent brecciated marbles from Algiers.

Belgium is rich in marbles, but except from their convenient position for exportation, they would hardly be so often seen and made use of as they are. Many of them are heavy in colour and marking, and a very large proportion fossiliferous; and whatever the reason may be, there are fewer bright colours and pleasing varieties in the Belgian exhibition of marbles than one might have expected. The number of works (chiefly chimney-pieces) is very large.

From Germany are several exhibitors of marble. I noticed some slabs of handsome material, and some manufactured works from Villmar on the Lahn, and some from Berlin—from Silesian marbles. Austria supplies some brecciated marbles. The Silesian marble columns and arch above the great cannon exhibited by Messrs. Krupp are worth notice.

MM. Wirth, Frères, of Brienz, Switzerland, and also of Paris and London (to whom a gold medal has been awarded), exhibit a large collection of works in Carved Wood, chiefly the productions of their extensive establishment in

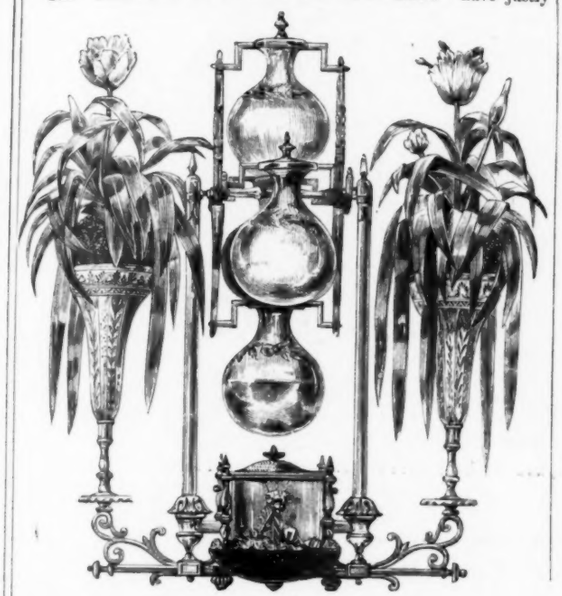


Switzerland. We have already engraved some of them, and now engrave another; all are of great excellence, very beautiful as compositions, and carved with exceeding skill and power. They are in great variety—large and small: this Buffet is one of the best of their works.

Russia sends but a few specimens of coloured marbles, and these are not very remarkable. They are made up for by the porphyries and hard stones. There is a curious column and a vase exhibited by Norway. Turkey exhibits some interesting red marbles; and from the United States are several manufactured works in coloured marbles of various kinds, but none of them of sufficient importance to require special notice. They are chiefly manufactured chimney-pieces.

Granites, Porphyries, and other Hard Marbles.—No country in the world is so remarkable for its sculptured works in the hardest porphyry as Russia, although, no doubt, we may name at the same time, Norway and Sweden, almost the only other countries where the inhabitants devote themselves in any important degree to the tedious and slow labour required to produce these works. In ancient times, Egypt almost enjoyed a monopoly of such labour, but it has long since passed into other hands. Those who remember the great Exhibition of 1851, may call to mind the effort in this direction there shown. They were barbaresque, representing enormous labour but little taste. The two glorious Rhodolite candelabra in the Russian court—the gems of the exhibition in stone work—are an enormous advance in taste and even in execution of the vases before attempted. They are nearly nine feet high, and their proportions are exquisite. The material, though harder than the hardest granite, is more beautiful than the most delicate marble, and the finish of the work is beyond all praise. It is only in Siberia that these marvellously fine-grained and charmingly tinted materials are found, and it would seem that out of Russia no one would be met with who

The "Compagnie des Cristalleries de St. Louis" have justly earned the Gold Medal awarded to them for the production of all classes and orders of Glass for domestic uses. Their "exhibits" are infinitely varied, comprising, indeed, all the articles made in the material, from the largest to the smallest, from the most costly to the lowest in price, supplying the Old World and the New. The metal is remarkably pure, the aid of competent artists is resorted to, and a high degree of perfection is attained, with reference both to form and ornamentation. We select for engraving a Chandelier, conspicuous for originality of treatment, and two graceful adaptations for flowers. The principal artists are M. Bugleau, sculptor, and M. Reyen, designer. The Director *en chef*, M. Didierjean, has received the decoration of the Legion of Honour. The Director of the Works in Paris is M. Surloppe. The Company is represented in London by Messrs. F. E. Ormerod & Co., of Hatton Garden.







would expend sufficient time and labour to bring them into the market. But although the candelabra are certainly the most remarkable objects both for their size and perfection of work, they are not alone among polished porphyries. There are many other smaller objects, all good and all in excellent taste. There is a dark olive green material, almost as hard but less transparent than the rhodolite. There are others also, beautiful but inferior. These are sculptured into various forms, and are, almost without exception, simple and good. In this respect, they offer a marked contrast to the straining after effect, and the consequent production of forms ill adapted to the material, which characterise most other countries in works of this kind. There are, indeed, no other porphyries worth mentioning after these. In granite, there is a fair group from Aberdeen (monumental works); and no less than five, all good, from Finland. They are worked chiefly into monumental forms, for which they are well adapted. The great cost of finished and polished work in material so hard and unmanageable must always greatly check the demand, but the adaptation of steam machinery in working it has already considerably reduced the price, improving at the same time the mechanical finish and polish. There are porphyries sent from several European countries, some of them very beautiful and admitting of a very high polish,—others, simply hard and not pleasing.

Miscellaneous Minerals.—Of these Malachite is the most remarkable. Those who remember the display of this mineral in

The Count Von Stolberg, from his re-



nowned Foundry at Ilsenberg, Prussia,



supplies us with the objects that grace this page. They are of Cast Iron—admirable



specimens of the art—sharp, delicate, and refined. The aid of first-class designers has been



evoked; there are few better works of the class in the Exhibition than the Gate of which we give an engraving. The Count has been awarded a gold medal.



the Russian Court, in the Universal Exhibition of 1851, will be perhaps disappointed at seeing so little here. Such a collection, however, had not before been seen, and is not likely to be seen again. What we now find is very interesting as illustrating the peculiar manufacture, but there are no very large objects. The quality of the Siberian malachite appears still to be much superior to that of the Australian, and in point of grain and markings leaves nothing to be desired. There are some fair specimens of the peculiar veneering that renders the mineral so well adapted for decorative purposes. There is also a block of malachite sent by Prince Demidoff, weighing about two tons, and valued at £5,000. Another fine block of malachite, of fair but not first-rate quality and colour, is from Queensland, and some others of much smaller size are from South Australia. The inferior varieties of this mineral are of comparatively little value for veneering and inlaid work.

Alabaster is not largely represented in the Exhibition, but there are of course many examples of it from Italy, whence this substance is chiefly obtained for Art-purposes. I observed very few works in the fine clear white variety, although this is generally regarded as the most valuable. Of the yellow kinds are several works exhibited on the French side, but few of them are important. There is, however, a noble group of four figures, supporting lights, exhibited by Messrs. J. Dupuis et

The DRINKING HORN prominent on this page is of carved ivory—a work of exceeding beauty, manufactured by Messrs. SCHWARTZ AND SON, of Copenhagen. It is the property of the estimable Prince Oscar, of Sweden, to whom it was presented in acknowledgment of his services as President of the Swedish Exhibition of Works of Art and Art-Industry. The *bassi-relievi* represent scenes from the Lay of "Frithioff," the poem of Tegner, the Swedish poet; and the designs are by M. PETER, an eminent sculptor.





The COFFEE-POT, based on an oriental design, with which we fill this page, is one of the contributions in silver of M. CHRISTESEN, of Copenhagen, several of whose admirable works we have elsewhere engraved.

PARFONRY. The Italian works in alabaster are of the ordinary kind, and offer nothing original.

There are several objects manufactured of JADE. This mineral seems common in India and China, but its extreme hardness renders it very troublesome to work. It has also few pretensions to beauty of colour, though the polish it takes is perfect and the grain extremely fine. By far the most interesting work is a pair of very remarkable transparent green square-topped vases, exhibited by Russia.

INLAID WORKS AND MOSAICS.—The art of Mosaic is of very ancient date, but of late years it has been almost entirely carried on in Italy. Russia is now overtaking both Rome and Florence in the highest qualities of this interesting art, and there are specimens of Mosaic in the Russian Court superior to any similar work in the Exhibition. The largest of these is intended to ornament the porch or entrance to a church in St. Petersburg. The mosaic surmounts the door, and is treated with perfect taste and knowledge in reference to its intended position. The squares of marble and glass are large, but the drawing and colouring admirable. The style of manufacture is peculiar, and some modifications of treatment are introduced to render the adaptation more perfect. It is impossible not to be struck with the extreme beauty of this work, and the admirable promise it gives of the progress of Russian Art. It is accompanied by some other specimens, all remarkably good.

The mosaics exhibited from Rome (made of glass) are of the

MM. Fannière, Frères, have obtained the highest Honours (a gold medal and a decoration), to which they are eminently entitled, not only as Jewellers and Goldsmiths, but as "makers" of those exquisite examples of design and manufacture in which France excels "all nations;" and, as in the case of MM. Fannière, closely approaches those which Genius has bequeathed as teachers of a Future. The Lamp we engrave, with other beautiful objects, is of silver: it is an offering of the Empress to the Church of Notre-Dame des Victoires.



ordinary kind, and adapted for objects near at hand. Perhaps the most pleasing is a white marble chimney-piece inlaid with oblong mosaics about a quarter of an inch long, forming a blue ground, and smaller fragments worked in a white and grey pattern. There is one large round table also of the most perfect taste, containing eight charming views of Rome in radiating spaces enclosed in trellis work. The views are taken at various times of the day, and the table represents the natural divisions of the day. Thus there is the Colosseum at midnight, the Piazza del Popolo at sunrise, the Piazza de S. Pietro at noon, and the Forum at sunset. There is originality and extreme beauty in this work. Another table has a most beautiful twined wreath of convolvulus and honeysuckle on a red ground.

The Florentine mosaics (work in *pietra dura*, consisting of small shaped pieces of coloured stones much harder than limestone, inlaid in slabs of black marble, and completely polished before being inlaid) are not so good in point of taste as might have been expected. The material and workmanship are all that can be desired, but the designs are poor and ill-adapted to the method, or else old and familiar. There is a staring and vulgar expression about many of them that does no credit to the state of this elegant Art in Florence, and it is almost to be feared that mosaic work in the capital of Italy is taken out of the hands of the artist, and has become a mere vulgar manufacture.

The Russian work in *pietra dura* consists of transparent and translucent pebbles, regarded as semi-precious stones (amethyst,

M. A. VEYRAT holds high rank among the goldsmiths of France. This page contains three examples of his many admirable contributions to the Exhibition; they are of silver, the COFFRET being partially gilt. It is designed by M. JULES FOSSEY, and is exquisitely modelled and wrought. The VASE and CENTRE-PIECE are both the productions of M. CHOISELAT, an artist-sculptor to whom the fabricants of France are much indebted. He is a man of true genius, who has dedicated his abilities to the advancement of Art-manufacture.







carnelian, agates, and other siliceous gems) inlaid in black marble, in bold relief, showing about half the substance represented, and generally so selected that the natural colour of the stone is that of the object imitated. Thus bunches of currants, grapes, &c., are marvellously copied, and form the most beautiful ornaments that can be imagined for caskets and cabinets. Work of this kind is, however, most costly, and not very common. It is, therefore, well fitted to the taste and style of St. Petersburg, and seems especially easy to Russian workmen, who regard time as of little value, and whose patience is almost as remarkable as their taste. Several objects of this manufacture are exhibited, and all are good. It is evident, indeed, that Italian inspiration has first guided the taste both of producer and patron; but most of the designs are now the result of native talent.

I have endeavoured in this account of the minerals employed for Art purposes in the great exhibition to give to the reader of the *Art-Journal* a tolerably clear outline of all those objects in my department that are most remarkable, and of the impressions made on me. I may not have seen all that are there. I may have passed by some that were well worth pausing to examine and allude to. In a building so vast it is impossible not to have done so, but I think my general impression will be found to represent the true state of the case. I may conclude in a few brief sentences, pointing out that France has exhibited her usual taste, and has shown that she possesses in her own bosom and her colonies Art-materials of great beauty and value. Italy has hardly done justice to the well-known and acknowledged excellence of her supplies, and the genius of her sons. Greece has

This page contains engravings of three TEA



SERVICES, and other objects in silver, manufactured by Messrs. TIFFANY AND CO., of New



York. They are all designed and executed by American artists, and are not surpassed in



merit by any articles of the kind in the Exhibition. The designs are of the best order, introducing neither too little nor too much ornament,



while they all bear evidence of good workmanship. The establishment of Messrs. Tiffany is



pure taste in America; they are doing so, if we may judge from these contributions. Our only



merit by any articles of the kind in the Exhibition. The designs are of the best order, introducing neither too little nor too much ornament, while they all bear evidence of good workmanship. The establishment of Messrs. Tiffany is the largest in the New World; it is of great importance, therefore, that they should minister to pure taste in America; they are doing so, if we may judge from these contributions. Our only regret is that they have not sent more; it is, however, something to show what America is producing and estimating. These "exhibits" hold their own beside the best of England and France.

shown some signs of revival to a more active position with regard to Art-material, but has left much still to do. Portugal has been well and actively superintended, and shows great resources. Germany exhibits little. England has done nothing. Of all European countries, however, Russia has indicated the most decided advance, and has once more astonished all interested in mineral manufactures by exhibiting numerous works of exquisite taste manufactured out of materials which, with all their noble beauty, would be almost useless in the hands of any other people than the patient Muscovites. Russia deserves every praise, and those who watch Art-progress in Europe must certainly not neglect what she is doing.

THE FURNITURE OF THE UNIVERSAL EXHIBITION.

BY J. BEAVINGTON ATKINSON.

THE Exhibition of Furniture in Paris is remarkable for extent, for variety of style, for rich diversity of material, and for excellence of execution. The collection, viewed geographically, embraces the civilised world; historically, it constitutes an epitome of all schools; while as an Art manifestation it tells of prevailing modes in architectural design, sculpturesque enrichment, and pictorial or polychromatic ornament. Accordingly, I propose to review this vast assemblage of furniture, in the first place, according to nationalities, and then as to utilitarian uses, Art-styles, and structural or decorative materials.

Of the works of MM. Blot and Drouard we have already given examples—we add to them; for these eminent manufacturers of Imitation Bronzes—Zinc d'Art—have produced many of the very highest merit, deriving models from artists of established repute, using the best materials, and employing the most experienced and ingenious artisans. Their supremacy is, therefore, universally admitted, and their right to the medal they have received. Their issues are of all classes and orders, from large objects to small. We engrave a Tazza and a Lamp-Stand with Lamp; these are of great excellence. There are few better things, of any metal, in the Exhibition.





In International Exhibitions almost the first question that arises is, After what manner have the chief nations demeaned themselves? In the outset we are happy to say that England, whose fortunes necessarily concern us most, has done herself credit. In previous Exhibitions the inequality of the English furniture has been subject of comment; it was remarked that while some works were refined in conception and execution, others were clumsy and commonplace. This discrepancy, which, not without reason, was taken as a sign that high excellence in design and execution still remained exceptional, is now no longer observed. On the contrary, each piece of furniture exhibited may claim to be a master-work, and thus the entire collection sets forth favourably the several phases of structural and decorative Art now in vogue. For instance, the recent Gothic revivals are represented by well studied, carefully wrought designs, which place our English makers of Gothic furniture in a wholly exceptional and supreme position. Then, again, in the use of rich and rare woods for polychromatic display, there are works in the English department which surpass all others. In economy of manufacture, too, we have little reason to fear competition. Furthermore, English furniture may be commended for correctness, moderation, and balance in design, for simplicity in treatment, for care in execution, for the happy blending of colour, for the skilful use of materials, and withal for the subserviency of ornament to utility, and the subjection of dec ative detail to breadth and truth of construction.

We engrave a CABINET designed and executed by GIUSEPPE PARVIS, of Cairo. He is an Italian, long settled in Egypt, and occupies the post of furniture manufacturer to his Highness the Pacha. This work is composed of variously coloured woods, inlaid with considerable skill; the model is strictly Arabic, but the artist has not copied any existing work. On some of the panels are, in relief, Arabic sentences, written by a distinguished living poet of Cairo, MUSTAFA SALAM; they signify that under the beneficent



reign of Ismael, Art and Industry extend their wings that they may return to Egypt in their ancient splendour and glory. The cabinet is altogether a production of great merit, excellent in character and admirable in workmanship. It adorns the Kiosk of the Viceroy in the Park.

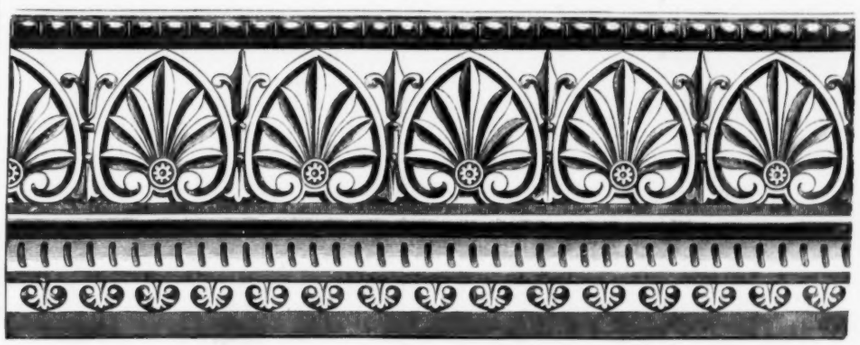
FRENCH furniture is not so much superior to, as different from, the English. The contrast between the two nations in style and design, in use of materials, and in modes of workmanship, is great indeed. English furniture possesses a fitness for our English mansions, while French furniture seems expressly designed for ostentation in grand palaces of the times of the Louis: each suited for its several ends, is at once expressly national and diverse. The French are more florid and lavish every way. To the choicest woods, ceramic plaques, and coloured stones, common in the English department, they add bronze and other metals, and they are prodigal in the use of ormolu. Thus they gain contrast in colour, relief in light, and strength in shadow. Such expedients as the insertion in an oak cabinet of bronze reproductions of the Elgin frieze or of Donatello's Choristers, cannot fail of power in effect and a certain imperial opulence. Scarcely less startling and violent is the intrusion of blue enamels and blocks of lapis lazuli. The English love concords and preserve proprieties; the French, on the contrary, court contrasts; in design they are daring, in the juxtaposition of colour abrupt. Furthermore, it is interesting to observe how the national Arts and Manufactures of France find a place in her domestic furniture. We have seen that in the adaptation of bronze she is exceptional; in the employment of tapestry she is likewise singular; in the free and bold use of the human figure she is equally conspicuous. In the furniture of no other nation can be reckoned such a multitude of Caryatides for columns and pilasters, so many heroes and Muses perched on pediments, so

20 No 67



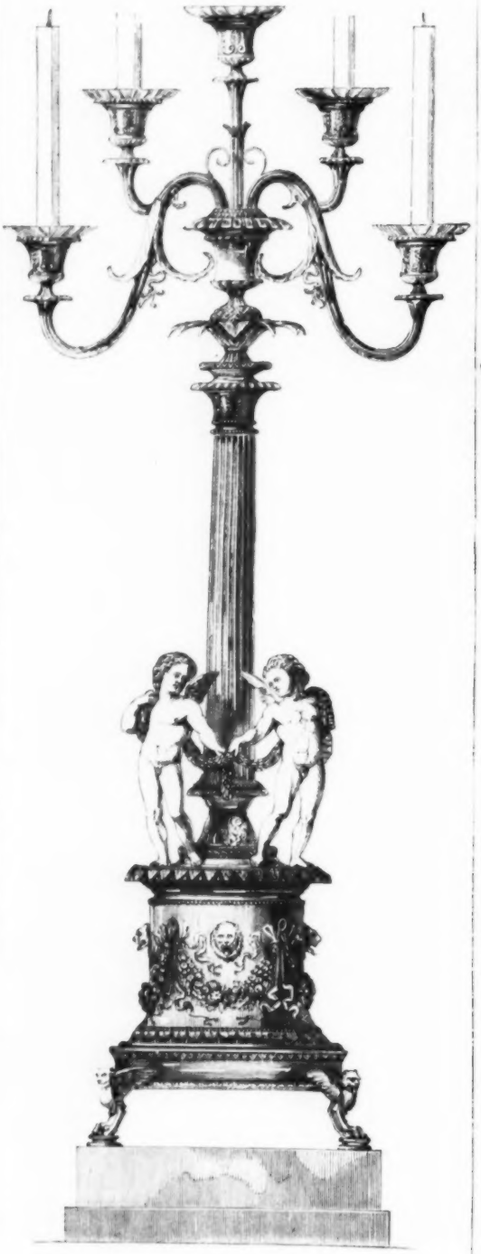
We select other objects, to form another page, from the numerous and admirable contributions of Herr Hollenbach, of Vienna. A gold medal has been awarded to this eminent manufacturer, whose productions undoubtedly hold a high place in the Universal Exhibition. The issues of this establishment are all from designs by eminent artists—architects and sculptors. Austria owes much to Herr Hollenbach (and to other manufacturers also) for extending the renown of the Empire.





great a variety of hybrids, half human and half monster, sphynxes, griffins, and the like, disporting themselves as surplus populations on the outside of mongrel classic structures. Here, as elsewhere, the French doubtless are guilty of excess; they are vainglorious in the conscious superiority of power. Yet the cabinets of Fourdinois, and innumerable other works, give proof of singular mastery over the figure, and of that thoroughness of training, both in artist and artisan, to which French Arts and Manufactures avowedly owe so large a measure of their pre-eminence. This summary of national characteristics were short of completeness did we not point to the mannerism into which the proverbial cleverness of French designers degenerates. There is generally present in Parisian furniture a certain exaggeration, excess, and affectation, which we often at once censure and excuse by the term "French." Such, in fact, for better or worse, is French nationality in Art. Another singularity, rather than excellence, is the restricted range of this French mannerism. There are few countries that possess historic Art-treasures so rich and varied as France. From the time of Charlemagne to the Renaissance, she contains some of the grandest and most perfect works known in the whole history of Art. And yet by strange perversity, French cabinet-makers limit themselves all but exclusively to those corrupt and fantastic forms of the Renaissance which pandered to the vices of a profligate court, and became degenerate in the decay of a dynasty. Whoever will take the trouble to look through Viollet-le-Duc's "Dictionnaire de Mobilier Français," will see that the decorative arts in Paris ignore what is most lovely and true in the country's annals; whoever may have passed from

The CANDELABRUM is one of the many beautiful works



contributed by Herr LOBMEYR, of Vienna; it is of great merit, as are all the productions of this eminent firm.

Mr. NEAL, Silversmith and Jeweller of London, exhibits, among other meritorious

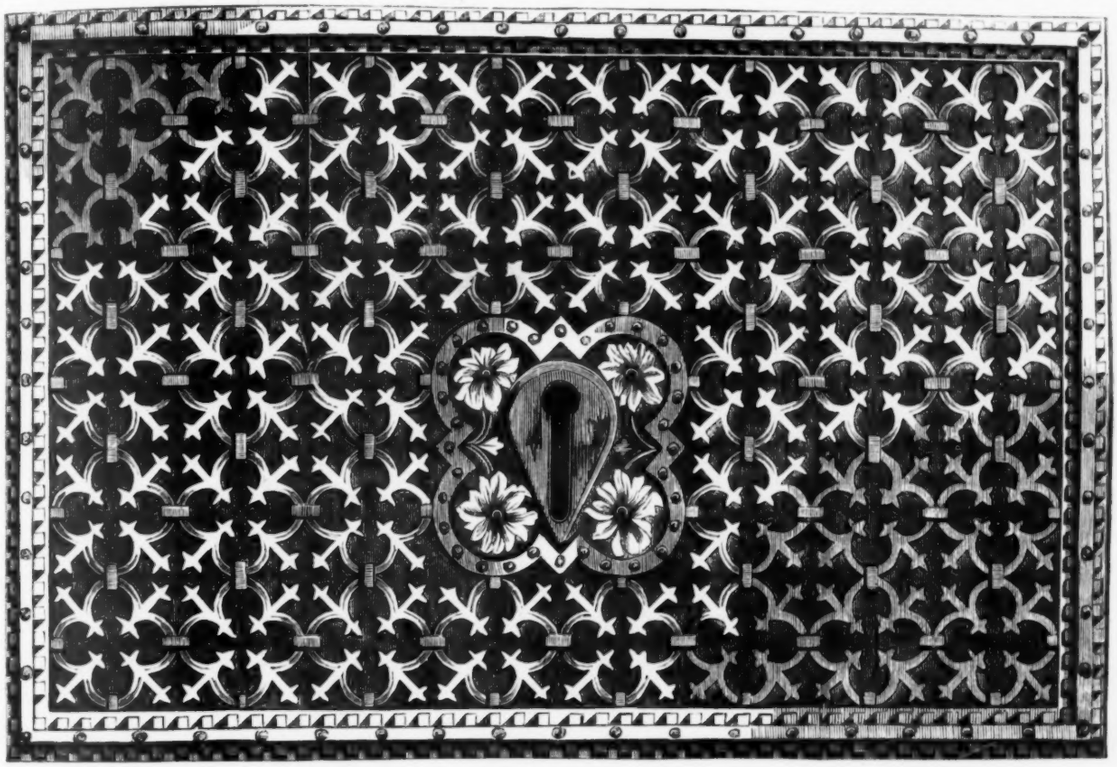


works, a CENTRE-PIECE; the form is not a novelty, but it is designed with considerable taste and skill, and may be classed among the good specimens of British manufacture.

the French furniture in the Exhibition to the collection at the Hôtel de Cluny, will be filled with amaze at the degenerate taste of modern times. Yet, after making considerable allowance for defects in taste and style, none will deny to French cabinet-makers a foremost rank. The design is always, for its kind, clever; the management shows knowledge; there is purpose in the placing of each detail, character in every line, intent in every touch; in short, the French, if they violate taste, believe they serve the cause of Art.

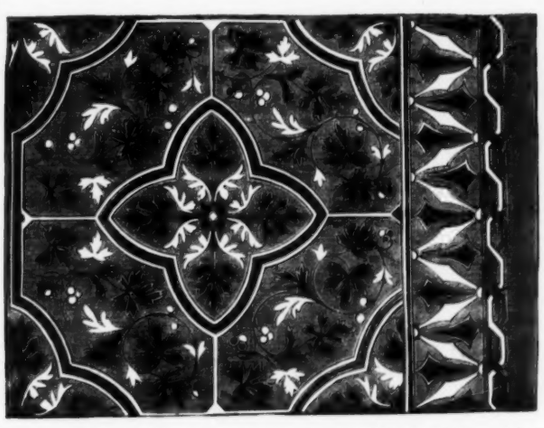
GERMAN furniture, like the German mind, is solid, heavy, and honest; sometimes even clumsy, ponderous, and elaborated over much. The carving has not the cleverness of the French, fancy does not play with the design, the hand plods through the appointed task laboriously, and so sometimes the execution lacks the liveliness of instant thought, and settles down into machine routine. Yet has the German furniture great merit, and its nationality is unmistakable. It is much given, after a certain naturalistic fashion, to carving; indeed, the inhabitants of Central Europe generally are evidently a carving people. Similarity of Art-treatment—if treatment it can be called—marks wood-carving over a wide geographic area, extending from Switzerland in the south up to Belgium and the northern shores of Scandinavia. The style, as may readily be supposed, is wholly different from the French; it will scarcely bear Art-scrutiny; it abjures the rules of bas-relief and the principles which ought to govern surface-decoration. The designs are powerful in light and shade, and make strong popular appeal by their illusive naturalism. No conventional treatment of foliage, or other decorative detail, finds place

Mr. CHUBB maintains his supremacy as a manufacturer of LOCKS, and continues to subject many of his works, in so far as possible, to the influence of Art. We give here an example. It is a good and appropriate, if not an original, design; a remarkable and very meritorious effort of "hand-labour," and in all respects one of the most creditable specimens of wrought iron in the Universal Exhibition.



The engravings below will sufficiently indicate the marked improvements introduced by MESSRS. TAYLER, HARRY, & Co. into the material they have termed "Kamptulicon;" a material now in such extensive use, and which it is, therefore, of the very highest importance to subject to the influence of Art. To this firm the public is indebted, if not for its invention, certainly for its introduction on a scale of magnitude.





They have studied, and successfully, in a large number of "patterns," how to vie in design and ornamentation with the best carpets of all countries.

in the furniture of Germany, Belgium, or Switzerland. All this I cannot but consider a mistake, and matter for regret. Yet may the furniture of Germany, especially of Prussia, be commended for more than usual strict conformity to architectural canons. Cabinets, indeed, are sometimes built up like temples; sideboards are constructed as the façades or terraces of Italian villas. This, doubtless, is going too far; nevertheless in the German Courts are some of the best adaptations of classic styles to modern domestic uses that can be found in the whole Exhibition.

The style of BELGIAN furniture has been already indicated. Sideboards from Brussels are known by their display of bold naturalistic carving, by their effective but inartistic treatment of ornament. Much of the work is actually machine made, and therefore claims indulgence. Altogether Belgian furniture scarcely bears severe critical test. The bookcase by SNYERS-RANG, however, may be commended as less overlaid than often; SNUTSEL'S sideboard, on the contrary, has been so covered and crowded with carving that little space remains for repose. VERLINDEN'S chairs are after the well-known national manner, wrought in the lathe, finished by a dashing chisel, effective and cheap.

The SWISS school of carved woodwork is sufficiently well known. It commends itself to tourists, and is the wonder of minds not specially trained to strict Art-standards. WIETH Brothers have reached such perfection as is permitted to the manner. Here, again, historic styles have to submit to the immediate exigencies of naturalistic treatment. A bird's feather, or the frond of a fern, is the sum and substance of the most commendable of these designs. Switzerland, by virtue of such manipulative and national

The collection of beautiful works exhibited by M. Barbedienne is so numerous that our difficulty has been in selecting; there is scarcely one of them that might not be engraved for the advantage of those who desire and can appreciate the very highest excellence in Art-manufacture. We engrave on this page a "Coffret," a Cup, and a Candlestick: if not the most admirable of M. Barbedienne's works, they are of excellence unsurpassed by any other manufacturer of *objets de luxe* in bronze or in silver, and are very valuable as suggestive examples.







industries, has generally obtained a conspicuous place in International Exhibitions.

Denmark, Norway, and Sweden, seem in furniture, as in pictures, to practise styles analogous to those prevailing in Northern Germany. Denmark exhibits a cabinet, and other articles of furniture, for the palace of Fredericksburg, excellent as examples of marquetry. From Stockholm comes a bedstead, in what may be called four-poster Renaissance, with carving of Central European schools. Altogether there seems reason to believe that the furniture of Scandinavia is more indebted to the quantity of material than to the quality of taste or manufacture.

The Russian Court glories in a rude façade, crudely coloured, which, taken in itself, would pledge the Empire to an Art conformable with wooden huts and mountain châlets. It is evident, however, that though within the imperial territory certain furniture may be fitted to the peasant's cot, there are, at the same time, manufactured in the Imperial establishment at St. Petersburg articles of utmost luxury and magnificence. The ebony and ormolu cabinets, richly inlaid with mosaics, and encrusted with high reliefs in *pietra dura*, are, even as mere displays of riches, without parallel. The taste implied is at once regal and barbarous. Russia, in common with other nations in rapid transit towards civilisation, presents Art-manifestations wide as the poles in contrast. There would appear to be no happy mean between the bald simplicity of the peasant and the inordinate ostentation of princes ambitious of Oriental pomp.

The PIANO, in the style Renaissance, is one of the issues of "The Copenhagen Society for encouraging the Union of Fine Arts with the Arts of Manufacture:" the best artists of Denmark are engaged in working out its operations. The piano is designed by Professor

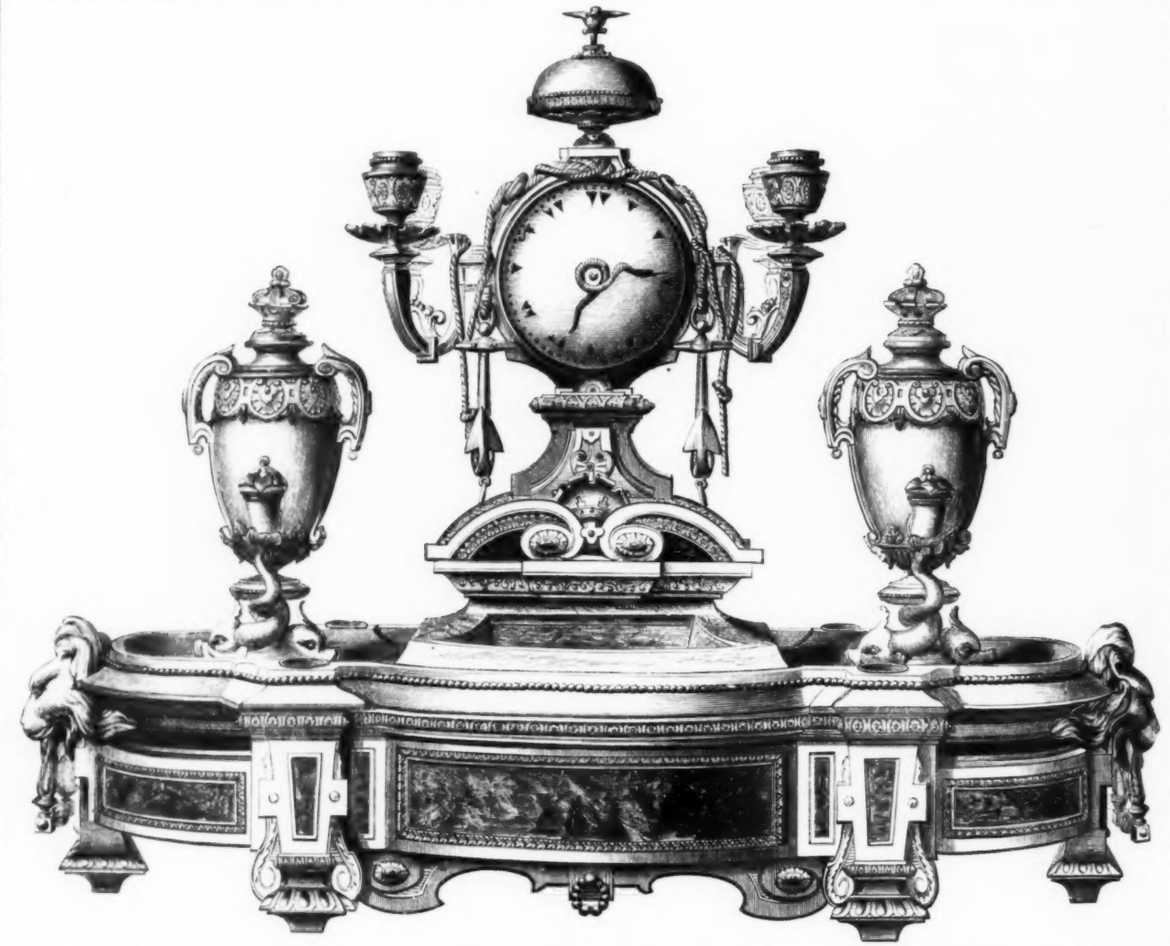


HEINR. HANSEN. The society exhibits many productions of great merit, and is undoubtedly successful in advancing the best interests of Denmark. A high intelligence presides over its operations, and an example is thus set to England by which we may hope England will profit.

ITALIAN furniture is marked by that display of fancy, profusion of choicest material, *finesse* of execution, which the history of decorative Art in Italy would lead every one to expect. Tables in Florentine mosaic, if not the best of their kind, show that an art long esteemed still survives. Of Tarsia and other inlays the Italian Courts also display characteristic examples. PICCHI, and other exhibitors, execute works which illustrate in magnificent array materials and methods known in the history of the decorative arts, such as mosaics, ivory carvings, and inlays, porcelain figures and plaques, lapis-lazuli, precious stones, and marbles brilliant in colour. Such highly complex pieces of furniture call into concerted action the sister arts of architecture, sculpture, and painting. The style adopted is, of course, one of the many phases of Renaissance—the only style, in fact, known in the decorative works of modern Italy. That the manner can be chaste or correct is scarcely to be expected. Altogether, however, Italian furniture may be accepted as essentially national; it comprises, as it were, an epitome of the Arts of the middle ages. Evidently furniture has not shared the decline fatal to the art of painting. The taste innate to the Italian character speaks out in the adjuncts of daily life.

Having sketched the general characteristics by which the furniture of leading nations is distinguished, I will now pass under review individual works. It will tend to perspicuity if I still preserve the geographic classification of distinct nationalities. Also, for the sake of greater clearness, it will be best to separate into two distinguishing groups, "dining-room and library furniture," and "drawing-room and boudoir furniture."

We do not attempt in this engraving of one of his many admirable contributions to do justice to M. Graux-Marly. It is, however, the only one of his productions he has enabled us to represent—an Inkstand and a Clock, in combination (made for the Sultan); a work of refinement and delicacy, of bronze-doré, with lapis-lazuli and other valuable gems judiciously introduced into several of its prominent parts.

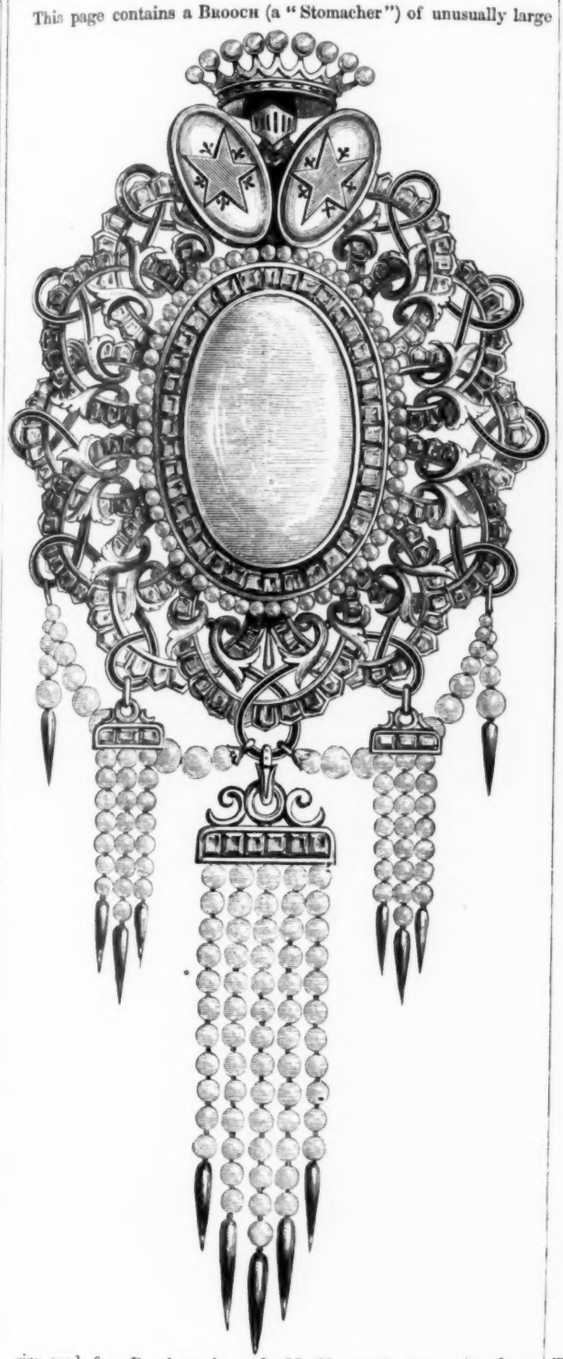




We fill this page by engraving one of the Fenders manufactured and contributed by Messrs. Steel and Garland, Stove, Grate, and Fender Manufacturers of Sheffield, who, almost alone, sustain the reputation of England in this, its long-renowned, class of Industrial Art.

We will begin with the Dining-room Furniture of England. Dining-room furniture, as distinguished from the furniture suited to a drawing-room, should be substantial, massive, handsome, and in colour somewhat sombre rather than gay. The sideboard is the *pièce de résistance*, in which these characteristics usually reach a climax; this is the article in which dinner-giving Englishmen take a pride, and, as usual, our cabinet-makers here put out their utmost strength. Once again Messrs. Trollope, and Gillow, fully armed, enter the lists determined on victory; there are few things more astounding in the whole Exhibition than the sideboards which these two renowned houses produce. Both are loaded with decoration after the approved manner of the old school; they are undoubtedly handsome, judged by the standards of our grandfathers, and they may, perhaps, rise even above the reach of criticism; certainly they deliberately set at naught such modern maxims as teach that ornament shall grow out of utility, and decoration be sustained by construction. Trollope's elaborate and ponderous sideboard has, however, been designed on an architectural basis; it is a grandiloquent manifesto of the Renaissance, a style which gives Mr. Rogers free play for his clever carving. Gillow's sideboard is massive, ornate, and what is usually called handsome; but the design and treatment are scarcely sufficiently strict in style. Mr. Lamb's imposing sideboard we engraved in 1862: it is made conspicuous by a couple of figures unusual in size. The effect is striking, but more subtlety and delicacy are needed for the carrying out of a design which is now little more than daring. Messrs. Whytock, of Edinburgh, exhibit a bookcase in ebony that does credit to their taste; unlike most adapta-

This page contains a Brooch (a "Stomacher") of unusually large



size, made for a Russian princess by Mr. Harry Emanuel: its adornments are diamonds and pearls; but the jewels derive value from

Art. At its side is a Cup, the production of the same eminent firm; it is modelled and wrought in *repoussé* by the excellent artist, Thomas Fairpoint.



The body is of blood-stone; the cover represents the Offering of Isaac, and at the base is an angel consoling Hagar, apparently, abandoned in the desert.

tions of Italian styles, the treatment is fairly strict, and the composition in its masses has been well kept together. It is really quite a relief to come upon a work moderate and quiet. The Exhibition gives saddest warnings against the squandering of vast labour and richest materials on conceptions and designs worse than worthless.

Next let us consider the Drawing-room and Boudoir Furniture of England. Furniture, to be in keeping with the ladies' "withdrawing-room," should be cheerful, elegant, light, and even festive. It has been commonly said that in this brilliant sphere the French shine to most advantage; it is evident, however, that the English have made satisfactory advance of late years. By common consent the cabinet of Wright and Mansfield is pronounced one of the most exquisite works ever turned out of hand. The design is expressly English, and its nationality is scarcely impugned by the few minor French details that creep in here and there. A slight mingling of styles, if not inherently dissonant, is seldom objectionable, especially as in most households arts of all epochs and countries jostle closely together without ceremony. This lovely cabinet affords a favourable example of the pictorial composition, of the subtle and beauteous polychromatic harmonies which of late have been the vogue in France and in England. The façade of a cabinet is now-a-days as anxiously studied as if it were a picture. In Wright and Mansfield's composition the prevailing colour is given by golden satin-wood, into which details of ornament and enrichments of material have been

This Ebonised Bookcase is the work of Richard Whytock & Co., of Edinburgh, the only exhibitors of cabinet furniture from Scotland. Although less costly and elaborate than many similar productions in the Exhibition, it is an exceedingly elegant piece of furniture,



and reflects great credit upon the makers. In purity of design and simplicity of ornamentation, it may be placed in competition with some of the best "meubles" of France. The medal it has gained is, we understand, the third similar honour awarded to this Scottish firm.

worked with a delicate hand. The panels are furnished with decorative designs in Wedgwood-ware; the colour of these plaques, celandine and white, is less harsh than blue and white. By the ordinary expedient of gilt garlands, hung from salient points, distant members of the composition gain connection, and rectangular forms are softened by flowing lines. The harmony of this picture of wood-inlay is wrought to the uttermost pitch by materials of tender intermediate tones; the green and blue are necessarily artificial. Messrs. Jackson and Graham maintain their good name by an admirably-wrought ebony cabinet in the style of the Italian Renaissance. The surface receives tasteful decoration by an arabesque inlay of ivory, and obtains further illumination from lapis-lazuli and jasper. Other cabinets in ebony —a material in the use of which our English makers evidently are intent upon rivalling the French—have been produced by Messrs. Trollope; one of these we engraved, p. 36. Also we have engraved (p. 17) a choice cabinet by Gillow; the tarsia pictures in the panels are capital for colour, design, and workmanship. To the works already enumerated by Trollope must be added, as a magnificent example of tarsia, an octagon table; the ornamentation, including a fret and a honeysuckle, is a good adaptation of the Greek style. The design has been honestly wrought out in true and choice materials, such as amboyna, purple, rose, and satin woods. The restraint, symmetry, and chastened beauty in furniture founded on classic styles, administer salutary reproof to the vagaries committed under so-called Gothic revivals.

A cabinet by Mr. Crace, we may take almost for granted, is

We engrave on this page others of the



Lamps of M. Schlossmacher & Co., of



Paris, and one of their Candelabra. Their



works are, for the most part, admirable examples of Art,

from models supplied by true artists, and



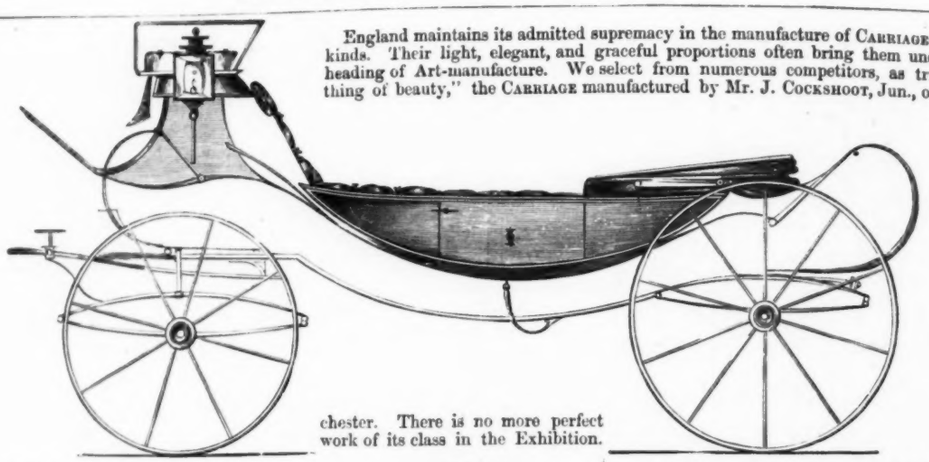
are of sound workmanship. M. Schloss-



macher has been awarded a *médaille d'or*.

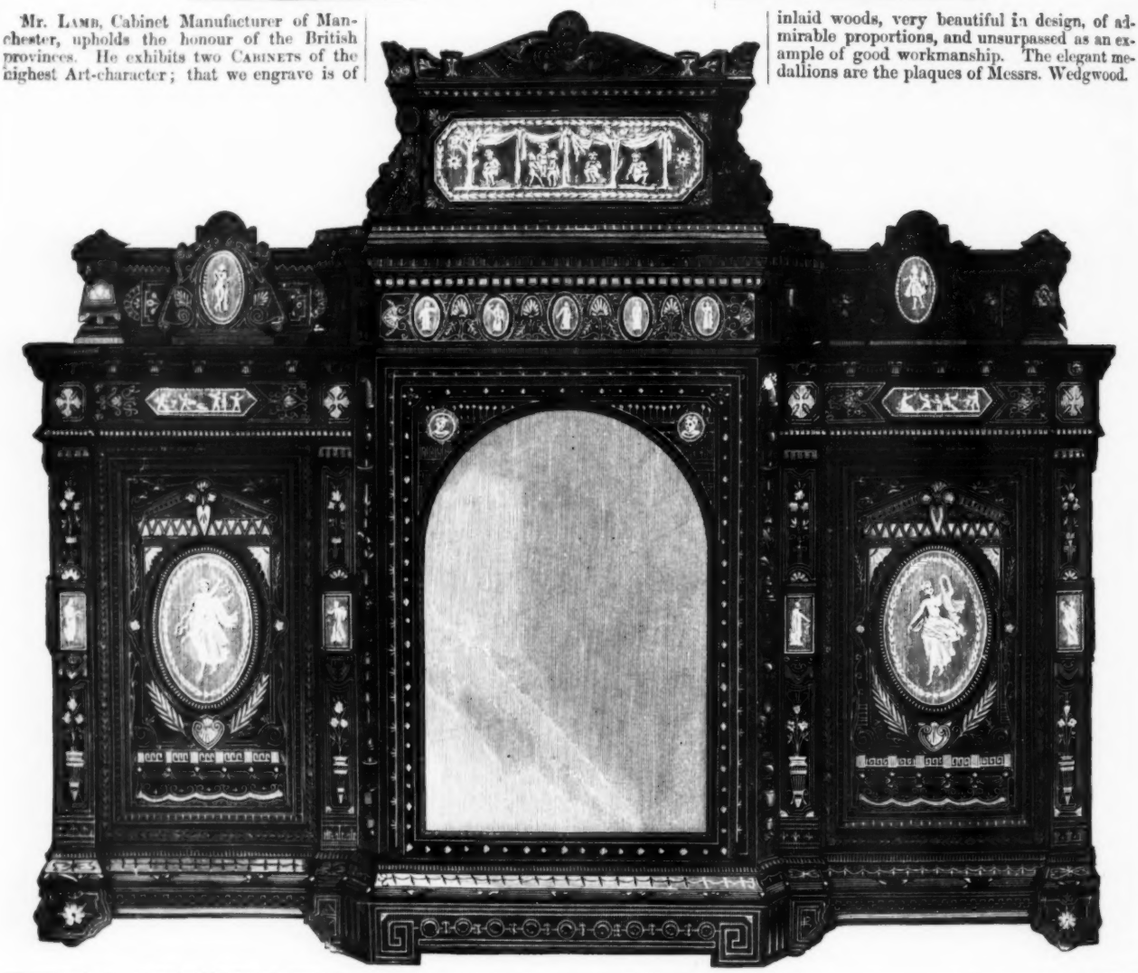
a careful study of form, detail, and colour. The resources of the Renaissance are here brought into play, while the extravagance of the style is restrained. This bijou is one of the many examples now multiplying on every hand of polychromatic composition wrought in wood. Variety and concord of colour are obtained by more than ordinary judgment in the use of such well-known materials as ebony, ivory, gold, Wedgwood plaques, agates, purple and satin wood, and silvery grey sycamore. The transition from tone to tone has been managed with a delicacy truly delicious after the crude contrasts with which the eye in many chromatic attempts comes in collision. The principles of composition, light, shade, and colour, are observed so strictly, that this piece of furniture is nothing less than a work of high Art.

The cabinet we engraved, p. 57. On the same page will be found a panel decorated with Raphaelesque ornament, from a second cabinet exhibited by Mr. Crace. The entire work we illustrated in 1862. The exuberance, not to say the extravagance, into which the disciples of the Italian Renaissance are frequently betrayed, has been kept in this cabinet under due restraint. The treatment shows the knowledge of a trained artist. The sober tones of walnut, the favourite wood in Italy of the middle ages, are enlivened by ivory inlays, and colour is focussed in masses of agate, lapis-lazuli, and other rich stones. The composition has been forced up to the ordinary climax of a cornice, and the pediment above is designed expressly to receive a classic vase in bronze. It is better thus to provide simply a standing-



England maintains its admitted supremacy in the manufacture of CARRIAGES of all kinds. Their light, elegant, and graceful proportions often bring them under the heading of Art-manufacture. We select from numerous competitors, as truly "a thing of beauty," the CARRIAGE manufactured by Mr. J. COCKSHOOT, Jun., of Manchester. There is no more perfect work of its class in the Exhibition.

Mr. LAMB, Cabinet Manufacturer of Manchester, upholds the honour of the British provinces. He exhibits two CABINETS of the highest Art-character; that we engrave is of inlaid woods, very beautiful in design, of admirable proportions, and unsurpassed as an example of good workmanship. The elegant medallions are the plaques of Messrs. Wedgwood.



place for bronze, than to incorporate metal as the French do in the very structure of the woodwork. Such hybrid mixture of material gives birth to a meretricious Art, like unto certain piebald statues in the corrupt period of the Roman empire. In furniture, as in sculpture, unity and repose are qualities without which the richest materials are worse than thrown away.

We have reserved for special consideration certain remarkable manifestations of Gothic for which the English Department is conspicuous. The building of Gothic houses has, of course, naturally created a demand for Gothic furniture. One of the most ultra, uncompromising, yet successful exponents of this style may be seen in Messrs. HOLLANDS' sideboard, after the design of Mr. Talbert, engraved in this Catalogue, p. 60. It is remarkable alike for design, materials, and workmanship. This magnificent sideboard, or buffet, is a revival of the mediæval "dressoir," after the quaintest, severest, not to say crudest, of historic precedents. That these "dressoirs" were often flowing in line, and even florid in detail, after the manner, not of austere, but of decorative Gothic styles, every student of mediæval furniture is fully aware. (*Vide* Viollet le Duc; also not a few plates in the works of Mr. Shaw.) The question may possibly be put, how is it that the most eccentric and forbidding phases of Gothic Art should have been deliberately selected? The excuse must be that ultra-mediævalism, the most ultra, in fact, which can be exhumed anywhere, is now deemed the right sort of thing. The older the idea may be, of course the more worshipful. It must be admitted,

We engrave a marvellous copy of part of the famous FIREPLACE of the Doge, at Venice. It is the work of a Venetian artist, GIOVANNI ZAMOLO.



We engrave a FRAME (the aim of the sculptor being to describe Love attended by Harmony) and a PIER-TABLE, exquisitely carved in wood by the artists FRATELLI PANCIERA BESAREL, of Venice. These works are honourable to Italy, and rank among the leading attractions of the Italian Court. No doubt they will find their way to England, where they can scarcely fail to be appreciated.





however, that the utmost has been done to redeem this "dressoir" from the charge of meanness or austerity. Even the towering up of the back into three successive ranges rescues the design from plebeian origin. High and aristocratic must have been the household which could use in daily life a "dressoir" thus distinguished. Neither has any means or appliance been spared which might give to the finished work enrichment. The oak framework receives colour and decorative arabesques from inlays of tulip and other woods. Panels beneath the upper canopy are enriched by tarsia, pictorial compositions of corn, swans, ducks, and other fowl, suggestive of good cheer. The general colour, which is pleasantly varied, is further enhanced by richly-embroidered curtains, of course strictly Gothic in design. Also, as a matter of course, the utmost has been made of brass hinges and other metal work. A certain antipathy may be provoked by a work, which sacrifices beauty to quaint angularity and forbidding mediævalism, yet were it impossible to withhold high commendation from an effort so well sustained. This sideboard is certainly the most distinguished among competing Gothic works; the treatment is thoroughly artistic, the execution sharp and precise. The Gothic cabinet exhibited by the same firm, also from the design of Mr. Talbert, gives equal proof of study, care, and skill. The construction is true and honestly confessed, the decoration grows out of the fundamental lines of design, the materials are

The Belgian city of Liege has been renowned



during centuries for its productions in Iron;



although its contributions to the Universal Ex-



hibition are not of the first order, they are decidedly good—whether with regard to elegancies or utilities. The firm of whose productions this page contains examples—MM. J. G. Requile and L. M. Pecqueur—hold the highest position among the manufacturers of Belgium; and they



contribute largely to uphold the renown of the venerable city. The Fountain, though not remarkable for originality, has merit, and is a good casting. Such also are these minor utilities.

solid, and appear for what they are. Thus the principles which sustain the present Gothic revival, the canons enunciated by Pugin and enforced by Ruskin, are strictly complied with. And it may be confessed that the effect gained is less than usually harsh, violent, and defiant. In fact, the artist has evidently done his best to bring the composition into nice pictorial harmony. Other like attempts, some abortive and monstrous, might be noticed, did space permit. Mr. Arthur, Mr. Hayward, Messrs. Harland and Fisher, and Messrs. Heaton, Butler, and Bayne, all once more make themselves prominent as mediæval revivalists. A commendable cabinet in marquetry, by Harland and Fisher, is after the manner which Mr. Burges made memorable in the Ecclesiological Court of our London Exhibition. The buffet of Messrs. Heaton, Butler, and Bayne is in the mannerism we have already designated ultra-Gothic. Yet the work becomes noteworthy as a characteristic instance of painted furniture, as distinguished from the more costly inlays of which Hollands "dressoir" is the crowning example. Messrs. Heaton have decorated their buffet with painted panels, containing flowers, birds, and other living objects, symbolic of the months. Mr. Arthur exhibits similar panes, including compositions of flowers, birds, men, and monsters. The whole school is apt to be grotesque in motive, and somewhat crude and opaque in colour. All such painted furniture we incline to look upon as of the nature of a

On this page we give some idea of the variety

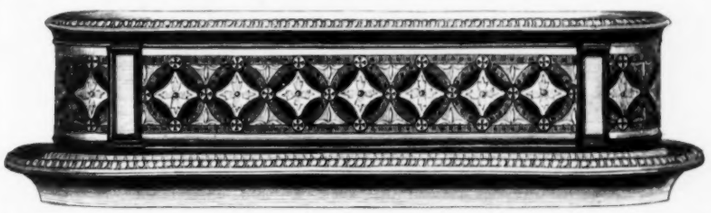


of works in Porcelain manufactured and exhibited by Messrs. W. T. Copeland and Sons. To their great excellence the universal accord of "all nations" bears testimony; one of the evidences of this sentiment is the



gold medal awarded by the jury. This firm has, therefore, amply sustained the honour of England in this important class of Art-industry. The "works" at Stoke-upon-Trent have attained high renown among the leading manufacturers of Europe, and are known all over the world.









curiosity, as a caprice to amuse the antiquary; surely the method belongs to past rather than to present times. The magnificent ancient reredos of Westminster, however, has naturally evoked emulation; yet the decay of that matchless work says little for the permanence of the process.

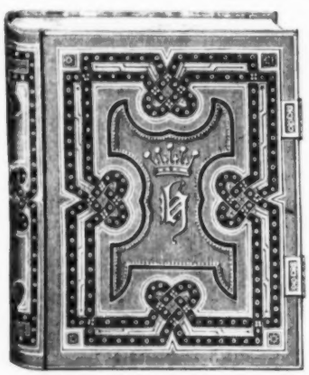
The Gothic furniture which Mr. Crace has been accustomed to produce in exhibitions may, in common with the sober and well-balanced works of the moderate-minded Gothic architects of the day, be taken as a wholesome protest against prevailing eccentricities, austerities, and extravagances. The Gothic designs of Mr. Crace, like those of Pugin, are beauty-loving. There is, in fact, if we may be permitted the solecism, a certain approach to renaissant exuberance and Italian grace and finish in these later, as distinguished from earlier, manifestations of Gothic. This is nothing more than to say that all high and advanced developments tend to like ends. And it is just these more decorative stages that are most consonant to the uses, refinements, and luxuries of our modern homes. The gable end of a house may be made as severe and angular as the most uncouth of Gothicists could desire. The same treatment in the elbow of chairs or sofas would put the inmates of the house to discomfort and torture.

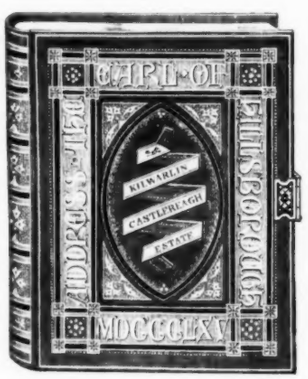
We have spoken of English dining-room and drawing-room

This exquisitely beautiful FRAME, in Carved Wood, is the production of EGISTO GAJANI, of Florence, to whom we have already accorded justice. His works are of rare excellence in execution, and in design prominent among the best of Italy.



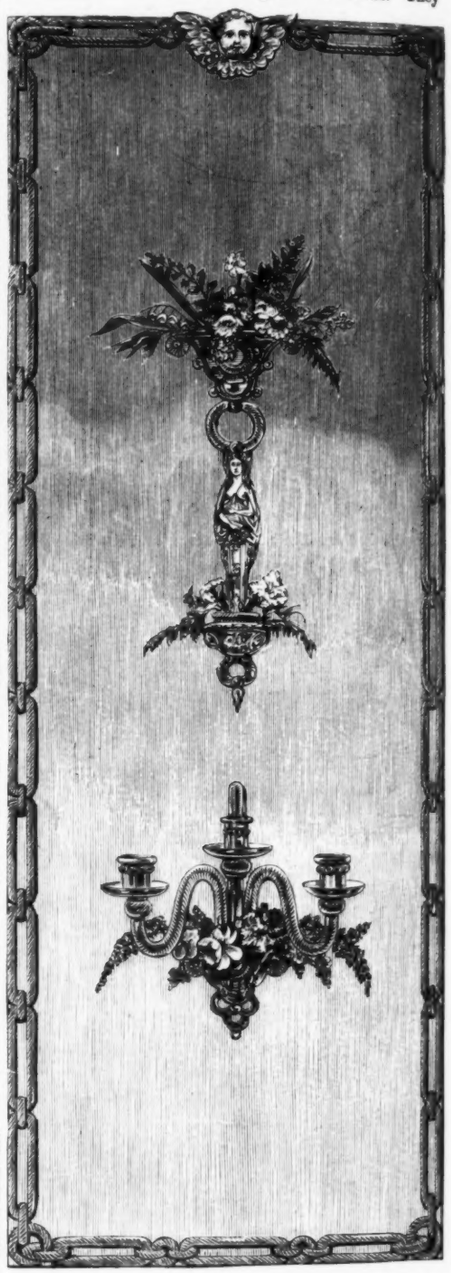
We have already done justice to the admirable examples of BOOKBINDING exhibited by





MESSRS. MARCUS WARD AND SONS, of Belfast. We engrave two other of their productions.

This column contains another of the charming inventions of Mr. T. MARSH—a MIRROR, on which are "placed" glass branches and vases, for lights and flowers. They have a most agreeable effect as decorations for a drawing-room, and are novelties of an order to be appreciated.

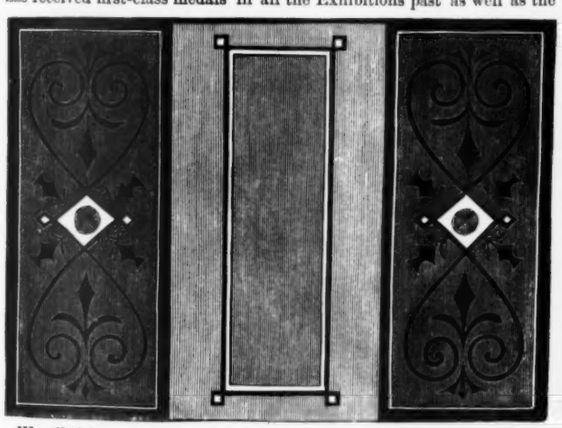


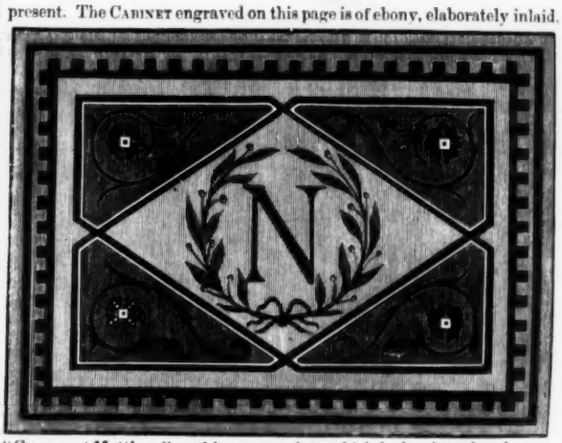
furniture. Of the furniture of bed-rooms little need be said because, for the most part, it is so simple as seldom to be directly decorative. We cannot, however, pass without notice the wardrobe and dressing-table exhibited by HUNTER; the soft harmony of colour gained from satin-wood, and diversified by Wedgwood plaques, is most agreeable. Articles in a light key of colour are of great value in the furnishing of rooms; thus variety and lively contrast are obtained. Neither can we fail to commend the tasteful and comparatively inexpensive bed-room suite in imitation woods made by DYER and WATTS. The effect is absolutely illusive, so closely has the inlay of real woods been copied.

FRENCH FURNITURE next falls under notice. Its general characteristics have been already described; we now proceed to adduce examples. Little can be said of dining-room furniture, because little is to be seen. It were hard, however, to overlook GUERET'S sideboard, the back whereof encloses nothing less than Cellini's Nymph of Fontainebleau. It becomes impossible, within the space at our command, to do justice to the magnificent display of furniture for the drawing-room. Again the matchless cabinets of M. FOURDINOIS, engraved pp. 34 and 141, have been objects of astonishment. These works within comparatively small compass concentrate the merits and the failings of the French school. Here are triumphs of the fancy, the taste, the fertility of resource, and the facility of invention, for which our neighbours have been long famous. The designs are after the manner of the French Renaissance, a style of proverbial corruption, which yet yields willingly to the allurements of florid decoration. The three master-arts of architecture, sculpture, and painting may be

M. Grohé ranks among the very best of the "Ebenistes" of France, and has received all the "Honours" that could be awarded to him for the production of Furniture, designed by the leading artists of the Empire, and manufactured with the nicest manipulative skill. He has received first-class medals in all the Exhibitions past as well as the present. The Cabinet engraved on this page is of ebony, elaborately inlaid.







We fill this page—and not unfitly—with two of the many productions of Mr. Treloar, which he has made famous all over the world. They are "Cocoa-nut Matting:" nothing more: into which he has introduced great improvements in substance and character, and given to it the aid of Art.

said here to unite their forces. Pictures are, as it were, here painted, engraved, carved, and inlaid; the treatment is in spirit pictorial throughout, decorative also to the last degree, so that the parent arts of architecture and sculpture are compelled to surrender their dignity, simplicity, and severity. Thus these astounding products, in common with other achievements in which Frenchmen glory, are plunged into extravagance and excess. The mannerism of the school is pronounced unmistakably everywhere in the lines of design, and in the details of decoration. Yet barring such inherent and, with the French, inevitable blemishes, these cabinets are simply perfect. Even the architectonic portions of the designs have proportion, symmetry, and beauty; as frameworks they secure compactness and firmness to the structure. Then, again, the sculpturesque enrichments prove that command over the figure both in statuesque repose and decorative flow and action, that intention and precision in modelling and carving, which make French Art-workmen the most skilled and apt in Europe. Furthermore, the decoration which we have termed pictorial is marked by the facility, the fancy, and the æsthetic beauty which render French artists of the nineteenth century the only worthy representatives of the great masters of the Italian Cinque-cento. But it is perhaps as a whole that these cabinets most deserve our study, and call forth our admiration. The façades have been composed so thoughtfully, that they challenge criticism as consummate works of Art. The masses have been preserved in simple breadth. The details are evenly distributed, so that no part of the surface is bald, none overcrowded. In like manner the light, shade, and

M. Beurdeley, who exhibits a rare and very beautiful collection of varied Art-objects, supplies us with materials for this page. We cannot attempt to describe them. They are productions of modern artists that may vie with the richest treasures of the antique. Some are of crystal, others of lapis-lazuli, others of oriental agate, others of jasper; in nearly all cases they are "*emaillé*," and frequently ornamented with precious gems. The Mirror, of rock crystal, is a work of the highest possible beauty, and of corresponding worth. The styles adopted are varied: the greater number of works exhibited are, however, in that of Louis Seize.









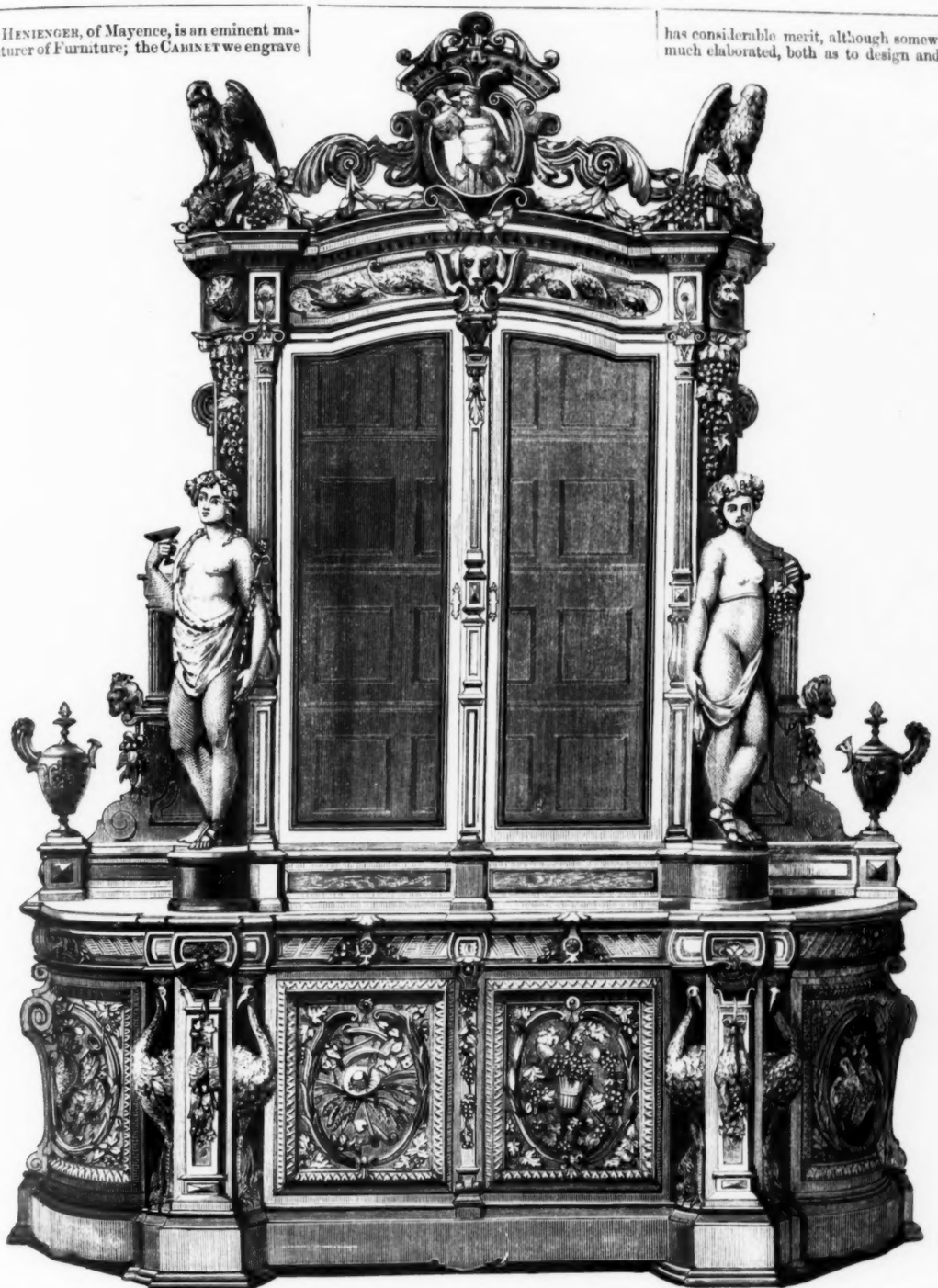




colour are tenderly balanced, and yet in points strongly accentuated. The execution, too, is intentional and varied in touch; it is, as a matter of course, sharp and firm; but, furthermore, it has been modulated with judgment; at times it is sketchy and broad, then detailed and minute, in places the modelling stands in bold relief, and then by transition passages the carved ornamentation passes into delicate low relief and intaglio. Such are the nice subtleties by which the art of furniture-making in France is perfected.

A few further examples will best illustrate the resource, the taste, and daring the French in their furniture display. I have already spoken of the power gained by bold bronze bas-reliefs. Of such questionable compounds of heterogeneous materials Messrs. Charmois and Lemarinier exhibit marked examples. The same firm also produces a capital cabinet which, for colour and execution, is exquisite as a gem. The diaper pattern, wrought in tarsia, is forced up by ormolu, not overloaded. Messrs. Roux also exhibit articles pre-eminently *de luxe*; a table-top, for instance, florid in foliated brass inlay, eminently French and palatial: likewise cabinets unsurpassed for magnificence:

Herr Henienger, of Mayence, is an eminent manufacturer of Furniture; the Cabinet we engrave has considerable merit, although somewhat too much elaborated, both as to design and execution. It is of oak, and carved in every part. Among the productions contributed by Germany it holds a deservedly prominent place.



the inlays, passing from golden yellow to deep brown, are exquisite as studies of colour. Also M. Grohé gains sumptuous Art-results by lavish use of richest materials—ebony, walnut, mahogany, lapis-lazuli, and other stones, ormolu, &c., he turns to best account. M. Guéret is daring; he inserts into an oak cabinet a plaque of light silver metal: bronze and marble add still further to the hybrid character of the work. M. Warnemünde is also bold in an oak cabinet; he introduces ceramic painted figures a foot high. Table-tops by the same firm are forced up to utmost brilliancy by marbles, ceramic pictures, and intaglio arabesques. Some of these incised arabesques are lovely. French furniture also, as I have said, is distinguished by the use of the national manufacture of tapestry. Lariviere-Renouard mounts this palatial fabric with taste in sofas and chairs. In such elegant compositions, the woodwork frequently becomes little more than a frame to a picture. M. Quignon hangs, with capital effect, tapestry as a wall decoration to his exhibition space. The background thus dressed throws up chairs rich in the brilliancy of harmonious contrast. The French courts, indeed, generally are lessons in harmony; singular knowledge and taste are evinced in the studied combination of furniture with draperies and wall decoration. The French know that the best furniture in the world cannot make a house look well unless the surroundings of floor, walls, and ceiling be brought into harmony. We may add

On this column we give two others



of the many beautiful VASES produced



at the Imperial Manufactory of SÈVRES.

The MIRROR-FRAME, designed and made by Mr. J. H. WYATT, Carver and Gilder, of London, is of Carved Wood, gilt; the design is good, and the execution admirable. England has contributed very little of this class to the Universal Exhibition. The work



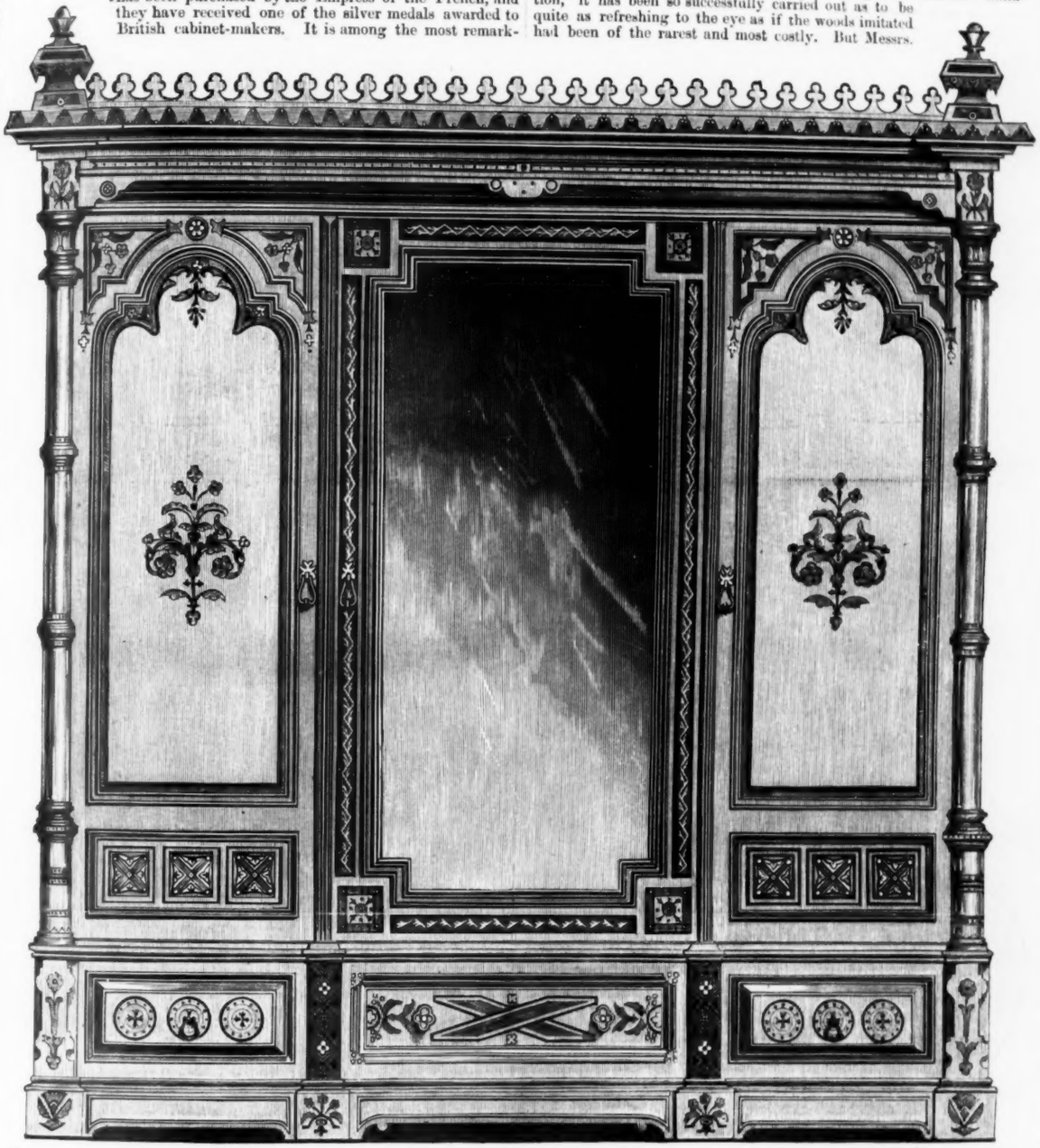
of Mr. Wyatt is almost alone in the decent order, and does something to sustain the credit of our country in France.

partment; it is certainly of an excel-

that the house of MAZAROZ-RIBAILLIER manufactures articles in a style the reverse of strict; originality is pushed to eccentricity. We may pass by DIEHL'S revivals of Greek furniture as fantastic and bizarre. Lizards in metal creep out from the midst of the design, a bull's legs make their appearance at the base, while his head and horns obtrude from the top. The Greek cabinet, for a lady's trousseau, is not quite so extravagant; yet the colours are crude, and the whole treatment is less Grecian than barbarous.

French furniture certainly makes the most of ebony, yet it is to be regretted that a material which suggests purity and reticence in Art-treatment should be forced throughout the French courts into harshest of compounds. For example, ebony is brought in contact with oak expressly for the sake of violent contrast in colour, light, and shade. Again, with no better result, ebony is used as a framework to blue enamels. Such compositions necessarily lack moderating passages. Even blue and white Wedgwood plaques in our English furniture are apt, save under careful management, to strike the eye with crudity. There is no end to these compounds. Messrs. CHARMOIS and LEMARINIER, for example, exhibit ebony cabinets forced up in colour, and light, and shade by various materials, such as ivory, bronze, lapis-lazuli, bloodstones, &c. M. LEGLAS-MAURICE produces a mirror-frame in ebony, brilliantly set off with ormolu; also a table rich in tarsia, metal, &c. Messrs. MEYNARD add white metal fastenings to

The WARDROBE manufactured by Messrs. DYER AND WATTS, of Islington, has been purchased by the Empress of the French, and they have received one of the silver medals awarded to British cabinet-makers. It is among the most remarkable works in the Exhibition, for though nothing more than an "imitation," it has been so successfully carried out as to be quite as refreshing to the eye as if the woods imitated had been of the rarest and most costly. But Messrs.

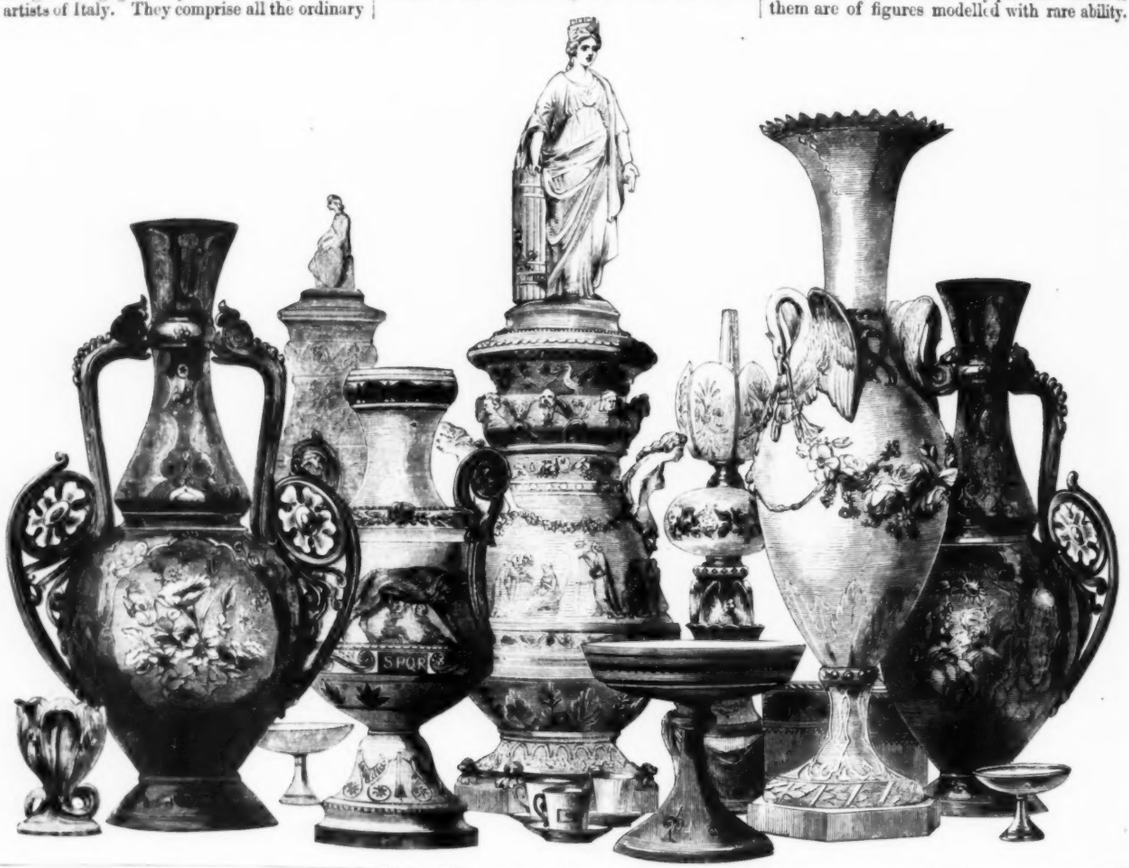


Dyer and Watts have made a "spécialité" of this art, surpassing all competitors in productions of the class. They imitate all kinds of wood by painting merely; the wardrobe under notice is of maple wood; but their especial merit consists in the ornamental "in-laying," executed with singular skill and elegance in all the issues of the establishment. We may express gratification that her Imperial Majesty should have selected a work that may be regarded as the only contribution of British furniture that can be strictly termed original.

ebony: the contrast is rather abrupt. M. PECQUEREAU produces an effective cabinet, dependent for contrast on black ebony and brilliant inlay of metal gilt. M. MERCIER lights up ebony by red incised lines. BEURDELEY is content with ivory, the purest and most appropriate decoration ebony can receive. M. ALESSANDRI, in a remarkable cabinet for display of articles of virtu, joins with an ebony structure large and highly-wrought ivory plaques. M. CHAIX also shows an ebony cabinet for Art objects similar to that we engraved in 1862. M. HUNSINGER adds to ebony an elaborately-etched figure-picture on ivory. The result is not commendable. Messrs. RACAULT torture novel effects out of woods by play of fibre, texture, and colour: they introduce paintings of half-nude figures into the panels. The same firm also contributes a cabinet content to consist of ebony solely. The design is massive, architectonic, and sculpturesque. The figures have been well studied, and the drapery is less allied to the flaunting Renaissance than to strict classic forms. The treatment may be commended as unusually severe for French cabinet-work. M. CHOPIN makes ebony little more than a framework to decoration. He introduces into a cabinet highly-wrought ceramic landscapes; in the back are inserted birds, plants, &c., carved on a warm-coloured wood. In the side panels are blue ceramic plaques, and marbles are added to enhance the display. We need scarcely say that the difficult problem of how to bring furniture within the range of pictorial treatment is not here solved. The fact is that the moment simple form is forsaken for allurements of

Signor JULES RICHARD, of Milan, exhibits a large collection of productions in PORCELAIN and EARTHENWARE, of which the accompanying groups contain examples. They are of considerable merit, both in design and execution, the designs being generally furnished by the best artists of Italy. They comprise all the ordinary works of the class—elegancies and utilities—some of which are admirably painted. A few of them are of figures modelled with rare ability.





colour, designers are apt to be beguiled into picture-making. The imitation-ebony furniture of Messrs. LEMOINE merits a word of commendation. This firm uses, with exquisite effect, mother-of-pearl. The play on the surface of soft light, and the flicker of iridescent colour, are never more lovely than when thrown off from a casket or cabinet. The material deserves more extended application. The preceding enumeration points to the following conclusions: that ebony is the favourite wood of Paris cabinet-makers; that the manufacturers of other countries do not as yet turn it to equal account; that the French, however, put this material to torture by corrupt taste; that they are unwilling to rest content with that purest of all Art-results, a simple black relieved by white, as gained by the exquisite inlay of ivory on ebony.

The STATES OF CENTRAL, SOUTHERN, AND NORTHERN EUROPE have, as already shown, severally contributed furniture which marks distinctive nationalities. In the Prussian department, Messrs. BAUER exhibit an ebony cabinet, elaborate and ornate; M. TURPE, of Dresden, also a similar cabinet, decorated with expressly pictorial bas-reliefs in pear-tree wood (engraved, p. 65). Also in the German department are displayed some huge and imposing sideboards, ostentatiously architectonic in design, supported by figures scarcely less than life-size, and decorated by bold naturalistic carving. Indeed, it may be said that Germany sustains in pon-

31 M168

There is a general impression that the work here engraved is the best work exhibited in Paris during the memorable year 1867. The "manufacturers," Messrs. ELKINGTON, have received a gold medal, not, indeed, for this only, but for their many contributions of rare Art-value, and the award has been endorsed by all the other exhibitors of every kingdom and

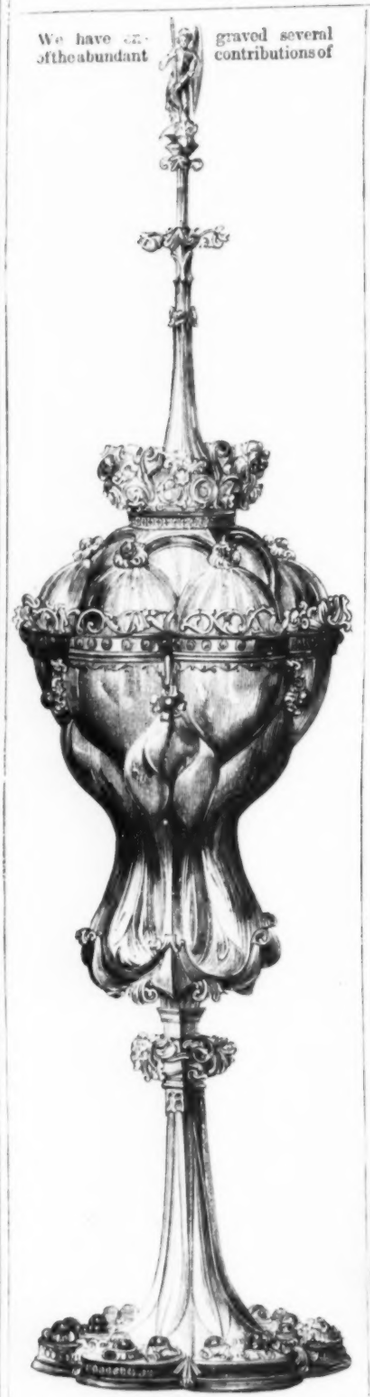


state. MOREL LADEUIL, however, obtains his "medaille d'or" for this production of his mind and hand; he had occupied a high place previously, he is now elevated in the rank of great artists of the epoch. The MILTON SHIELD is one of the grandest works of its class that has been produced in any age or country. In conception it is admirable, and in execution perfect.

derous dignity her reputation for heavy pranzal orgies. Furthermore, the German courts contain creditable examples of marquetry, among which may be mentioned works by KNUSSMANN, of Mayence. The renowned house of WIRTH exhibits a sideboard, which, if hybrid in design, is better kept together in detail than usual. Austria scarcely sustains the reputation she has acquired at previous exhibitions; however, SCHENZEL, of Vienna, produces a sofa, admirable as an adaptation from the Greek; also from the same capital comes a bedstead, unsurpassed for the skill whereby iron is brought under strict and tasteful Art-treatment. As before said, classic styles and architectural treatments, as seen in the temple-formed cabinet of OSCAR MERZ, are dominant in the furniture of Germany.

The characteristics of BELGIAN furniture, already designated, receive illustration in a "buffet-dressoir," by SNUTSEL, of Brussels, a work which is not so much a composition as a conglomeration. The panels and back are loaded with birds, stags, and naturalistic studies of foliage: figures support the angles. A vast book-case, contributed by SNYERS-RANG, can better withstand critical test. An ebony cabinet (*vide* engraving, p. 94), by M. GODART, is really a work of Art. With few exceptions, however, the furniture of Belgium is more vigorous in handling than delicate, more

We have engraved several of the abundant contributions of Glass manufacturer of Vienna; they are of unsurpassed excellence: in all cases designed by the most distinguished artists of Austria. In the Centre-piece that graces this page, the base and figures are of bronze-doré, the vase being of glass. The Cup is also a judicious mixture of the two metals. The merit of Herr Lobmeyr is derived from superiority in forms and engraving; in the value of the actual metal he may be surpassed by other countries; but his works are conspicuous for high character in Art, not only in reference to such as are elegancies, but such as are articles of daily use.



Herr Lobmeyr, the eminent and extensive



broadly effective than subtle in treatment, more naturalistic in style of ornament than truly artistic.

Italy has the honour of surpassing all competitors in the way of sideboards after the larder and kitchen style. Ferri and Bartolozzi, of Sienna, produce a buffet which, to look upon, is of itself a feast! "I have dined excellently well," was the expression of a gentleman, as he stole away from the repast this sideboard lays out. Boars' heads, lobsters and other fish, hares, partridges, ducks, and every kind of fruit in season and out, tempt the palate and weary the eye. A sphinx keeps order, and a Cupid is ready for merriment. Can it be supposed that such a medley and extravaganza has any claim to rank as a work of Art? A bit of Renaissance ornament is the only passage with the slightest pretence to style. All that has been written as to the confusion which has befallen the arts of modern Italy receives here cruel attestation. It is fortunate for Italy that her good name for refinement and true Art is substantiated by better though less pretentious works. In walnut-wood Marchisio and Lenera exhibit respectively an elaborately-carved piano and bookcase; indeed, all that comes from Italy is elaborate and overwrought, even to excess. In ebony inlaid with ivory there are commendable works by Oliverio, Gatti, and Angelo; also worthy of note are small cabinets and tables in varied woods or tarsia by Salvatore, Mengozzi, and Lancetti. Italy also produces, as

SALMONE SALOME, of Rome, is a young sculptor of great ability, as these works will sufficiently show. They are of Carved Wood, the work of the mind and hand of the artist, for he is both the designer and carver. They rank high among the many exquisite Art-productions that do honour to the Italian Court in the Universal Exhibition.



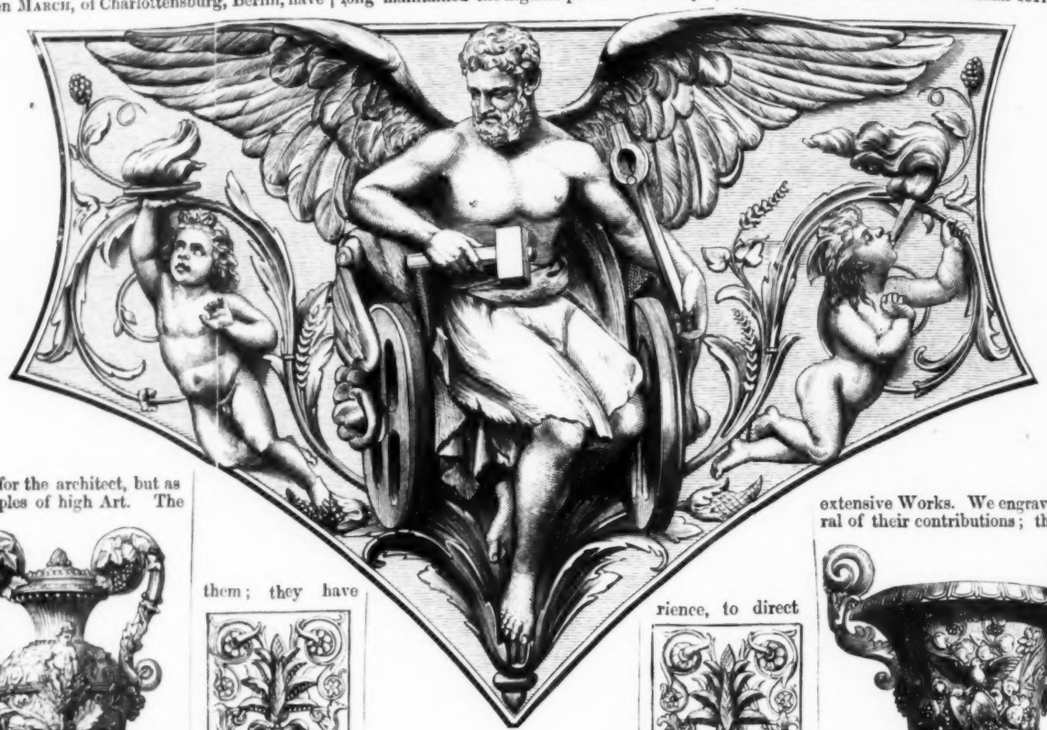




heretofore, table-tops in Florentine mosaic, after well-known modes of manufacture. It was reserved, however, for Signor PICCHI and Signor PATTI to render cabinets the very acme of those decorative arts, which attend in vassalage on the major arts of architecture, sculpture, and painting. In these works, which are to be ranked as gems or jewels rather than furniture, are amassed in prodigal excess mosaics, precious stones, marbles, figures in porcelain, &c. &c. Such products are to be weighed and estimated according to the richness and multitude of the materials lavished, rather than tested by strict critical standards. On the whole it cannot be said that Italy shows progress; for the last three centuries, indeed, she has been content to reproduce ancient models, and has proved herself incapable of new creations. The famed manufactures of old she still cherishes, but even here she is esteemed more for material and prescriptive methods than for Art qualities vital and creative.

The preceding enumeration of chief works may fitly be followed by a few general criticisms. First, as to style. It is interesting to observe how the manner prevalent in the general Art of a country determines the design and decoration of the furniture produced. We have seen, for instance, that the French furniture courts are committed to the French Renaissance, the German to

Herren MARCH, of Charlottensburg, Berlin, have long maintained the highest position in Europe as manufacturers of works in TERRA-COTTA, not



only for the architect, but as examples of high Art. The



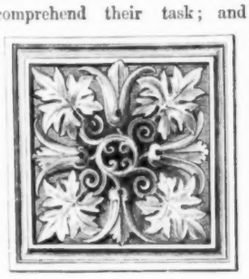
best artists co-operate with them; they have



clay of the finest order at their command; they have artisans who thoroughly



comprehend their task; and



especially there is a superior mind, as well as a large experience, to direct



the operations of the extensive Works. We engrave several of their contributions; they are



very varied, and of rare excellence.

the pseudo-classicism which is rooted in central Europe, the Italian to the Cinque-cento which survives from the time of Raphael, while the English courts respond to that Gothic revival which has revolutionised our structural and decorative arts generally. So far the furniture exhibited by these several countries possesses distinctive nationality. Yet, strictly speaking, nowhere is presented a truly national style. The furniture, in fact, produced throughout Europe, adds force to the dictum of Mr. Burges and others, that so long as a nation is without a distinctive national style, so long will all accessory and decorative arts want character, originality, and life. The present aspect of domestic furniture further shows cause for discouragement, inasmuch as that which is old is best, while that which is new is worst. In the meantime, the display in Paris once more enforces a lesson which, it would appear, designers at this moment are loth to learn—that each adopted style, whatever it may be, must be carried out in its intention and integrity. Not a few of the works exhibited, indeed, are loud in warning against the danger and evil of mixed styles; hybrids often turn out monsters. Once more it is seen that the best works are those which seize upon some one good idea, and then carry out that idea to its legitimate issue, without distraction from irrelevant thought. The only way whereby furniture or other Art-products can be made to incorporate or assimilate divers styles is under a wise and well-informed eclecticism. Yet few designers are to be found anywhere who can fuse with congenial spirit the scattered elements of many styles into oneness. Hence bold attempts usually obtain the indifferent success of piecemeal dovetailing.



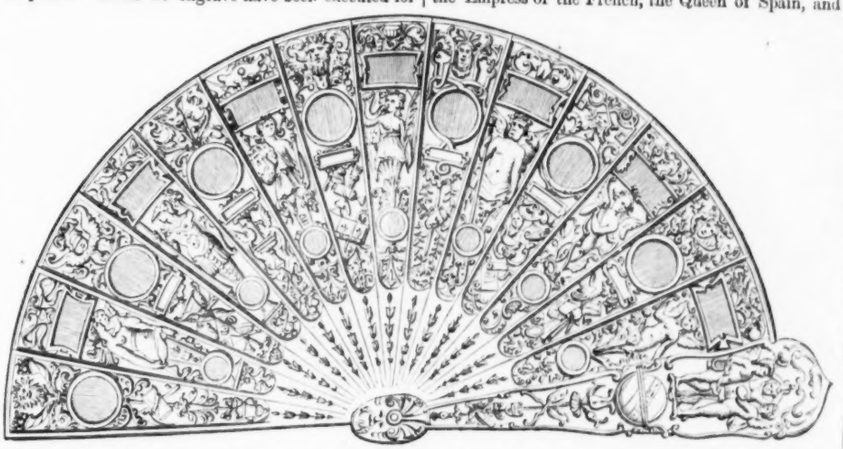
M. Alexandre, of Paris, has established throughout Europe, and in America, the highest reputation as a



manufacturer of Fans, employing artists of the highest ability in their production, both as to painting and



sculpture. Those we engrave have been executed for the Empress of the French, the Queen of Spain, and



the Empress of Russia. The highest "Honours," in all exhibitions, have been awarded to M. Alexandre.



Another analogous lesson taught in Paris is that the style chosen for adoption, whatever it may be, should be the best of its kind. This obvious and salutary rule is violated by the furniture which represents the ultra school of Gothic. The unhallowed element of the grotesque should be admitted sparingly into the homes of our daily life. That which in Gothic Art has taint of evil, bears mark of suffering, or implies departure from the perfect type, needs no revival. Surely there is in the best estate of mediæval Art an essential loveliness which, to the best part of man's nature, offers perpetual feast. It is such immutable beauty and truth that indeed must be revived, not only in furniture, but everywhere; for assuredly eternal varieties can never die. And yet one more lesson or warning may be taken. Furniture, in common with every other Art-manufacture, has, we all know, gained much from the antiquary. Still it is but too evident that the spirit of reverence, rightly fostered, has degenerated into blindness and servility. There is need at this moment for the designer to be reminded that the worship of antiquity must be a reasonable service. The artist will do well to remember that true Art laws and testimonies reside within his mind, in his own good taste, in clear intuition of abstract principles of proportion, balance, beauty. It is not enough, then, that a piece of furniture should be strictly correct as an antiquarian reproduction, for assuredly ultimate appeal will always lie from the antiquary to the artist.

M. Emile Philippe is at once the artist manufacturer and artisan, belonging to a class of producers unknown in England. We engrave an exquisitely beautiful Frame of Silver, partially gilt; a very beautiful composition, executed with consummate skill. It has been acquired for the Museum at Edinburgh. M. Emile Philippe is one of the gold medallists, a distinction to which he is eminently entitled.



There are yet other conclusions to which the Furniture Courts point. We have seen that many of the more elaborate works invoke the co-operation of architecture, sculpture, and painting; that they partake of the characteristics and share the fortunes of these three master Arts individually and collectively. The furniture exhibited in Paris proves how much the perfection of a work depends upon the right balance and just relation maintained between the oft-conflicting claims of these three great or governing Arts. When any one of the three is allowed to tyrannize over the others, then the work suffers violence and confesses to injury. It is manifest that a directly architectural design secures to furniture firmness, symmetry, and dignity. Yet if, as in some German works, architecture assumes upon herself too much, at once the sideboard, cabinet, &c., seems guilty of pretention, bears on its face a stuck-up air of importance, and looks as if ambitious of enacting high Art in private life. Like errors may arise from the common mistake of transferring to wood designs intended for stone. Then, secondly, we are taught what are the terms to which sculpture must submit. Here, again, ambition is the chief snare. Figures approaching life-size, standing prominently ostentatious, of which error there must be at least a dozen examples in Paris, are particularly obnoxious. The censor has a right to insist that sculpture should submit herself decorously to her sister Arts of architecture and painting. French cabinet-makers at once tell us what must be done; however lavish they may be in the use of the figure, they

We engrave other of the many beautiful works



contributed by the IMPERIAL MANUFACTORY OF



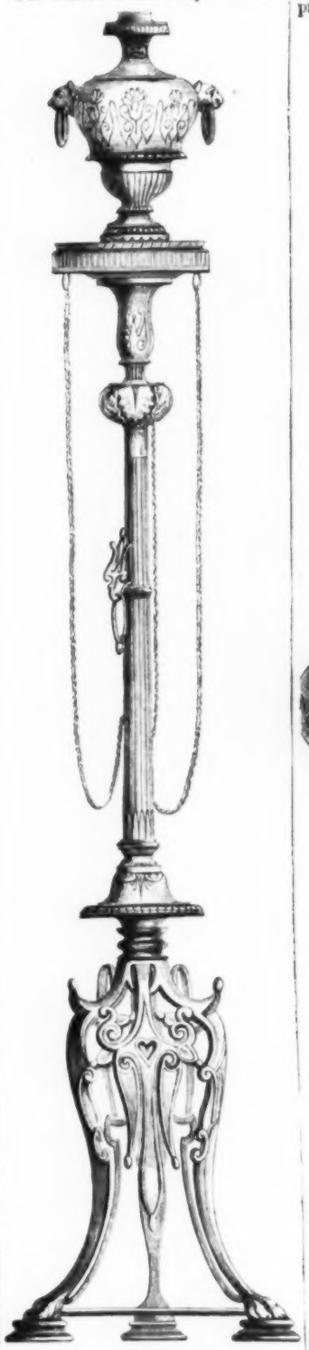
SÈVRES. It is needless to state that all the appliances of the Empire are at the disposal of the Director; the aid of the best artists and chemists is evoked; the artisans are "the select" of the country; in a word, "cost" is of no consideration. It is but just to say, the issues of Sèvres have answered the expectations of France.

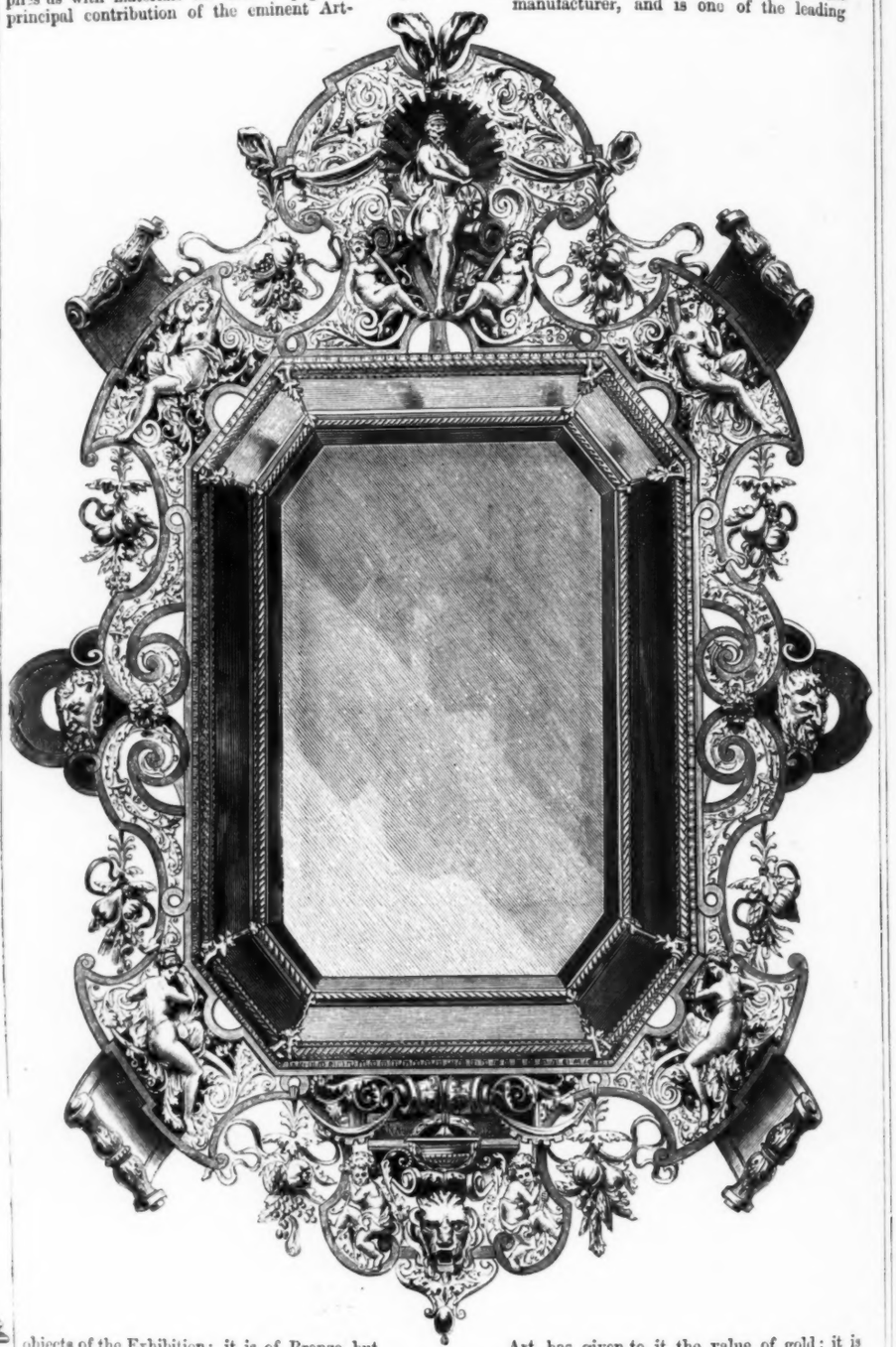




seldom sin against the essential unities of composition. In other words, they use the figure decoratively; they play freely with the lines; especially do they treat with the mastery of knowledge the transitions from "the round" to high and low relief. Thus sculpture is made a mean between the severity of architecture and the facility of painting. Thirdly, a word may be fitly spoken on the growing tendency in modern furniture to pictorial treatment. The love of detail, the delight in prettiness, the passion for colour, all lead in this direction. Bas-reliefs, almost as a matter of course, are beguiled into the alluring pictorial manner, so that the plaques of our own Wedgwood appear almost the only examples of classic and strict bas-relief. The result is not necessarily illicit; yet do the works exhibited illustrate the historic law that pictorial schools make form subservient to colour and picturesque effect. The lavish use of draperies leads to like abuse; form is sacrificed to colour or texture of material, furniture ceases to be an Art when it becomes upholstery. I need scarcely add that the evils pointed out are but excesses of that which in itself is good; what may be the just balance becomes the old question of the "little more or less." That design, however, cannot fail of being a true Art-product which shall bring the several elements of architecture, sculpture, and painting together, not for rivalry, but for mutual aid, so that all shall be blended into one, and it cannot be told where each ends and the others begin.

The extensive and very beautiful collection of M. Barbedienne supplies us with materials for another page. We engrave a Lamp Stand and a Mirror. The mirror is the principal contribution of the eminent Art-manufacturer, and is one of the leading objects of the Exhibition; it is of Bronze, but argenté, partially gilt. This exquisite production has become the property of the Earl of Dudley.





It would also seem needful in this final summary to add something on the unexampled variety and richness of materials now placed at the command of the cabinet-maker. Bronze, gold, silver, ivory, enamel, tapestry, lapis-lazuli, agates, bloodstones, mother-of-pearl, ebony, oak, walnut, mahogany, amboyna, tulip, maple, rose, satin, and purple woods, are all seen in actual use in the works exhibited. I need scarcely say that neither Gothic nor Cinque-cento Art-workmen possessed the boundless power over Art-effect here implied. Possibly modern designers may be perplexed under the *embarras de richesses*, but assuredly they cannot be at fault for apt material wherewith to express conceiving thought. Safeguard against threatened abuse of superabundant resource may be found in the rule that means must be held subordinate to lawful ends, and that Art-manufactures ought not to indulge in beauty and decoration at the cost of utility. Naturally, however, the accession of decorative power becomes directed to the attainment of those ends which, for the moment, are most desired. That colour is, for the present, "all the rage," is evident on every hand. We find colour in architecture, schools of colour in painting, colour even in sculpture, and, as a consequence, colour is carried into the interior of our dwellings, and settles upon the furniture of our rooms. Yet, on the other hand, the manufacturer is led to rely on the worth of the material rather than on the quality of the design; to seek meretricious display rather than to trust those essentially Art-qualities which depend on intelligent form, balanced proportion, and harmony of composing line.







The TABLE is the *chef-d'œuvre* of the renowned firm of CHRISTOFLE, and one of the chief "gems" of the Exhibition. It is impossible to overpraise a production on which all the resources of the establishment have been expended; though but a dressing-table, and classed under the head of "manufacture," it is in all respects a work of high Art. The figures are from the models of the eminent sculptor, CARRIER BELLEUSE, the ornaments from the designs of JOSEPH CHERET; artists, manufacturers, and artisans, have combined to render this production perfect. The three pieces at the side are selections from articles that grace the table.



TEXTILE FABRICS.

BY MRS. BURY PALLISER.

I.—WOOL.

THE stalks of most plants, and the hair of many animals, are susceptible of being converted into textile filaments, yet the number of these employed is comparatively small; several kinds of wool, the sheep, the goat, and the rabbit, varieties of silk, flax, hemp, and cotton, with some of minor note, complete the list.

To begin with wool. The sensible difference in length, thickness, and elasticity between the filaments of wool, is distinct as between wool and other textile tissues; some by length, surface, softness, and resistance, may be compared to the fibres of flax, while others, short, firm, and elastic, approach more to cotton. Thus the long wool undergoes the same preparation as flax and hemp, while the first preparation for short wool approaches that of cotton.

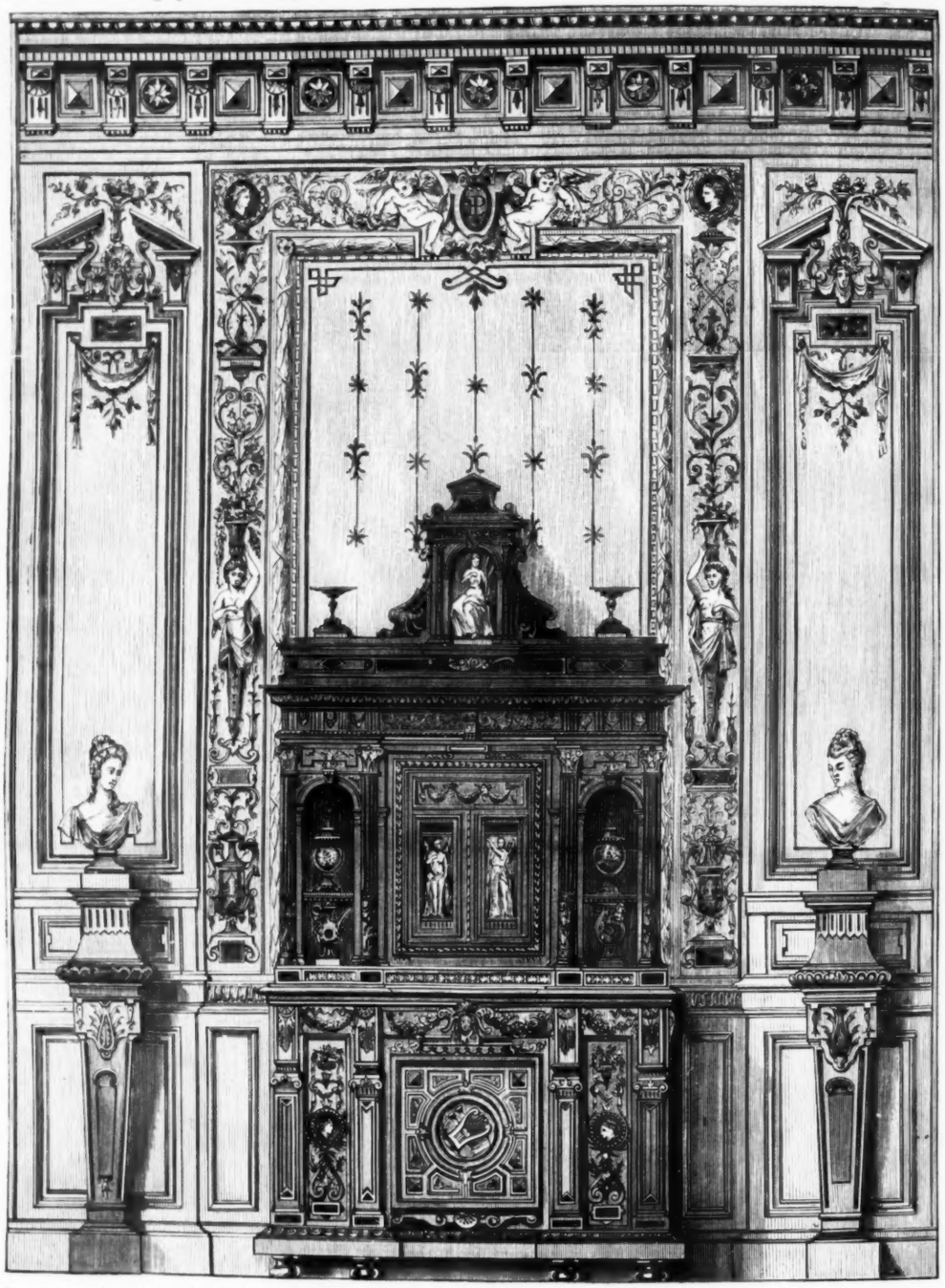
Hence the two distinctions derive their names of combed and carded from the preparation employed for their filaments.

Combed, or long wool, includes carpets, tapestry, cashmere shawls, merinos, flannels, &c.

Carded, or short wool, is employed for broadcloth and every article of drapery.

TAPESTRY AND CARPETS.—The use of carpets and woollen hangings is coeval with civilisation. They were among the first

M. Eugène Prignot holds a high position among the artist-designers of Paris, and is one of the gold medallists. His great abilities are largely



appreciated, and are not unknown in England. We give, as an example, one of several designs for the furnishing and decoration of an apartment.

furniture of man. The pastoral tribes of the elevated plains of Asia employed furs and fleeces to protect them from the chilly exhalations of the night, and from the burning soil of the desert. When the shuttle was invented, a woven material was substituted, to which the loom gave its pattern and the dyer its varied colours.

In the time of Homer the fabrics of Babylon, Tyre, and Sidon were celebrated, and Egypt, as well as India, early learned to excel in the art of weaving woollens. The taste of the two countries bears characters of great resemblance, and many of the patterns of ancient Egypt differ little from those of modern India. The Greeks sent to Media for carpets to cover their seats, and it is in Persia this industry was first developed. Time has not modified the manufacture. The vertical loom still used by the weaver of Lahore and Cashmere is identical with that employed perhaps four thousand years ago, and the frame that produced the carpets celebrated by Homer and Virgil, is the same used for those of Turkey and Algiers.

The people of northern Europe were long without the use of carpets—a cold, coarse matting replaced the warm woollen material; yet it appears the Gauls early learned the art, and, in the time of the Romans, the red fabrics of Arras had already attained a certain reputation. Who would have foretold that Gaul and Britain, then scarcely within the pale of civilisation, should in after ages be the seat of a flourishing industry which would rival the manufactures of the East?

As early as the tenth century there was a manufacture of

MM. Duron are artist-jewellers; we select



for engraving six of their admirable works —works that vie in beauty and perfection



of artistic skill with the most exquisite

productions of the best periods. These Vases are of lapis-



lazuli and other precious stones, chiselled, and set with



stones still more precious. The artists have studied in the

schools of the great masters; their pro-



ductions are gems of rare value; they have been entitled to, and have received,



the highest "honours" of the Exhibition.

tapestry in the Abbey of St. Florent, at Saumur, where the monks wove hangings decorated with flowers and animals; and, a few years later, a Count of Poitiers offers Robert, King of France, for his assistance in an expedition, a sum of money and a hundred pieces of the tapestry for which Poitiers was then celebrated, the Italian prelates sending there for its productions.

Tradition also assigns the establishment of the fabric at Aubusson to refugees of the great army of Abd-er-Rahman, routed by Charles Martel between Loudun and Tours, in 732. The retreat of the Emir of Spain was so rapid that many were left behind among the Gallo-Franks of Aquitaine. The weaving of carpets was the principal trade of these Saracens, who had invaded Europe by Spain, as they later entered by the Bosphorus.

Up to the eleventh century these woollen fabrics of Europe were made for the hangings of churches and palaces, though probably foot-carpets were also used in the royal habitations, and to lay before the altar. The Crusades introduced, with other eastern productions, the carpets of Damascus, Alexandria, and Cairo, yet straw and rushes were to a late period still generally used to spread over the apartments.

Italy made tapestry at Bergamo; but the introduction of paper hangings in the fifteenth century led to the decline of the manufacture. From the thirteenth century the productions of Flanders were renowned above those of all other countries. They were made at Oudenarde, Brussels, and, principally of all, at Arras (not then in France). So famous became this city that it gave its name

The Shawl which occupies this page is one of the "exhibits" of the Compagnie des Indes, presided over with great and deserved success by M. Verdé-Delisle. It is by far the most perfect work of its class in the Exhibition, made at Cashmere, by order of the minister of the Maharajah, but not for sale; it is one of an order that money can very rarely acquire, and never directly from the makers, such being reserved exclusively as royal gifts. The Compagnie des Indes have, of course, an establishment at Cashmere, and by some fortunate chance obtained this precious work. It is impossible to over-rate the delicacy of the fabric or the harmony with which the colours are distributed.



to the production, tapestry being styled *Arazzo* in Italian, and "arras" in English; and, after the battle of Nicopolis, in 1396, the ransom paid to Bajazet for the liberation of a son of the Count of Flanders consisted of a sum of money and a series of Arras tapestries representing the life of Alexander the Great. Here, too, were executed in later times the ten pieces sent by Francis I. to Pope Leo X., worked from the designs of Raffaelle, the original cartoons for which are among our choicest Art-treasures. But the tapestries of Flanders have died away; the last piece was made at Brussels in 1781. France alone maintains the manufacture.

Until the sixteenth century all the tapestry made in France was due to private enterprise. It was Francis I. who first made it a state manufacture. He collected the best workmen Flanders and Italy could produce, and established them at Fontainebleau. Primaticcio furnished the designs. Henry II. appointed Philibert Delorme director of the new manufacture, and set up another at Paris, in the Hôpital de la Trinité. The civil and religious wars of his sons were fatal to royal establishments as well as to private industry, but Henry IV. resumed the work of Francis I. He established a fabric of tapestry in the Faubourg St. Antoine, whence, after various transfers, the workmen were placed on the

We engrave on this page six other of the works,



in porcelain and earthenware, of the renowned



establishment of the Marquis Ginori, of Milan;

the collection he exhibits is of great variety and of



the highest interest; several, as will be seen from the engraved examples, are in high relief, others are



painted by accomplished artists. Some of them are,

it is said, from the actual models de-



rived from Capo-da-Monti; many of



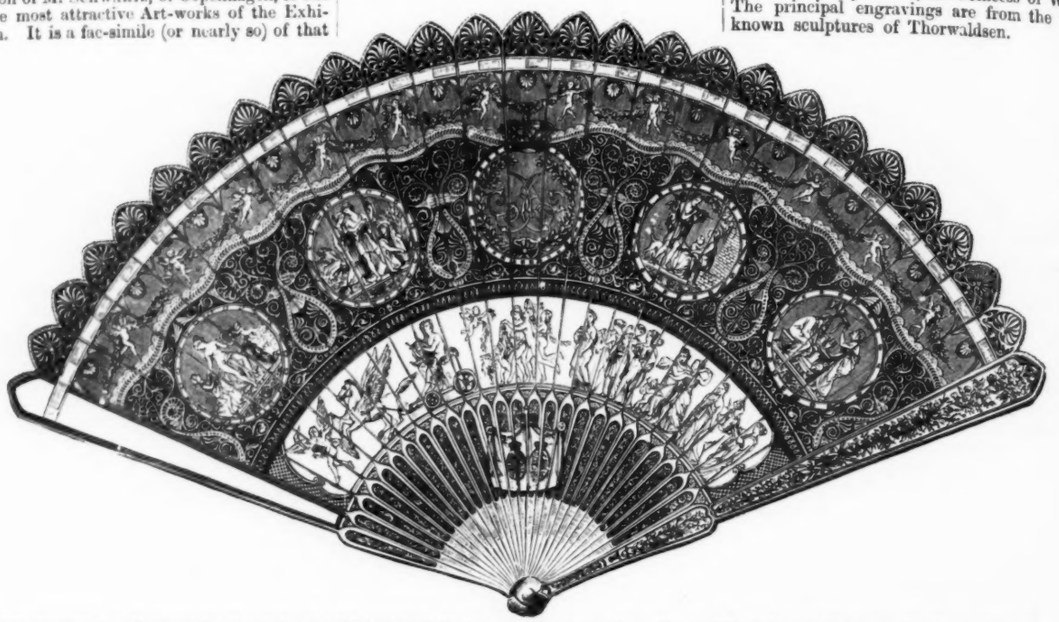
the modern works are sold as antiques.

banks of the Bièvre, where Jean Gobelin the dyer had established himself in the fifteenth century, the waters of that river being famous for the dyeing of scarlet; but Jean Gobelin grew rich, his family became ennobled.

With Louis XIV. and Colbert all the royal manufactures rose to a new existence. Under the name of "Royal Manufacture for the Furniture of the Crown," were united at the Gobelins, goldsmiths, engravers, lapidaries, furniture and tapestry makers, dyers, &c.—all the workmen of various trades employed for the sovereign. Lebrun was appointed director, and the establishment of the Gobelins became a school for all the industries connected with furniture. Louis wished to set his people the example of model manufactures,—not to crush private industry, but to stimulate and give a right direction to its labours. The harmony that pervaded at that epoch in every branch of decoration shows the unity of spirit that inspired them all. The genius of Lebrun was universal. His heroic pieces were the subjects of the tapestries; even for the locks and bolts he furnished the models; from the ceiling to the floor all was designed under his eye. The first artists lent their assistance in carrying out his conceptions. Van der Meulen painted pieces with horses and battles, Monnoyer with flowers, and Boule executed the furniture designed by Lebrun.

The same activity reigned at the Savonnerie, a royal manufacture of carpets founded at Chaillot, in an old soap manufactory, whence it derived its name. While the Gobelins covered the

The beautiful FAN, of carved Ivory, the production of M. SCHWARTZ, of Copenhagen, is one of the most attractive Art-works of the Exhibition. It is a fac-simile (or nearly so) of that which M. Schwartz executed as a wedding gift from the ladies of Copenhagen to their fair and beloved countrywoman, the Princess of Wales. The principal engravings are from the well-known sculptures of Thorwaldsen.



We have engraved a CABINET by the eminent "Ebeniste," DIEHL; we engrave also a TABLE by this manufacturer, in the same style. It is in the main borrowed from Egypt, but the design has been judiciously adapted: it is a grand composition, in the true spirit of the antique.



walls, the Savonnerie decorated the floors. Those of the long gallery of the Louvre, and the Salle d'Apollon, were among its products. The first was begun in the reign of Henry IV. It comprised ninety-two compartments, each ten yards long by five to six yards wide—doubtless the largest foot-carpet ever made. In 1825 the manufacture of the Savonnerie was united to that of the Gobelins.

Two years after the establishment of the Gobelins, Colbert opened a manufacture of tapestry at Beauvais, which had Oudry and Boucher among its directors. It is now united to the Gobelins.

The Gobelin establishment is divided into three branches, one for dyeing, the other two for making tapestry and carpets. The dyeing is considered the first in the world; the waters of the Seine are substituted for those of the Bièvre, now degenerated into a dirty stream. The colours are most lasting, each combination of colour has twenty different shades, the gradations being so insensible as only to be distinguished by a practised eye. They are all classed by M. Chevreul in his chromatic scale, which gives to each shade—in all 14,420—its special number, by which it may be described. His chromatic circle is, at the Gobelins, formed of skeins of silk.

The Gobelin tapestry is made on the upright frame (*haute lisse*), the artist is placed behind, his back to his model.

In the carpet manufacture the upright frame is also used, but the workman sits in front of his work. The threads of wool which

We engrave a charmingly designed Overdoor, made for the Baron Rothschild by an accomplished artist, M. Choiselat. He was one of the most favoured pupils of the eminent sculptor Klagmann, and sustains the fame of the school in which he was educated, producing



many of the best models which give renown to the fabricants of France, and securing for their country pre-eminence in Art-manufacture.



A Table of Ebony, lavishly decorated with ornaments in ormolu, the manufacture of the renowned firm of Roux, long prominent among the most eminent "Ebenistes" of Paris. M. Roux has received a gold medal for this and other works produced and contributed by him.

form the velvet pile are secured to the cotton or hemp warp by a double knot. This gives them the greatest solidity. Friction and wear only add to their durability, as they have the effect of drawing closer the knots which fasten the wool to the warp. The wool is carefully cut and shorn, until the pile reaches an inch in thickness. The Savonnerie carpets are perhaps the largest made, generally white, with arabesque borders, of surpassing excellence, from the fine quality of the wool, the delicacy of the dyes, the richness and harmony of the colours, and the precision and skilfulness of their workmanship.

The Imperial manufactories are now in full activity, and nothing can exceed the exquisite beauty of the specimens they have displayed—fit decorations for palaces, both from their grand design and perfect execution. The largest piece exhibited has Guido's Aurora for its subject, and the artist seems almost to have caught the spirit of the painter so long passed away, and reproduced the exquisite hues of his palette. We may say the same of Titian's Sacred and Profane Love. The other pieces are the Three Muses, a copy from Lesœur, and one of Boucher's charming productions, a group of "Amorini;" they sport in the air, and float about the flowers, rendered in the soft harmonious colouring for which the painter was so celebrated.

In the Beauvais tapestries, we especially admired a pink *écran* or fire-screen, a group of chairs, the ground of the medallions a soft cream colour, with charming bouquets of life-like anemones and tulips. In addition is a hunting subject. It is impossible to realise the delicacy and finish of these compositions, whether as regards the harmonious beauty of their colouring, the artistic

The collection exhibited under the renowned name of WEDGWOOD, and manufactured at long-famous Etruria, is attractive on many grounds. A large number of articles, from "the old moulds"—vases, tazze, tea-sets, plaques, medallions—recall, and not unpleasantly, the great feature of the time-honoured establishment;



and many pieces of furniture in the British department show the uses to which they are applied. We engrave a CHIMNEY-PIECE, the merit of which consists exclusively in the modern Wedgwood plaques. We give also two copies from Etruscan forms, and a VASE in Parian.

31 MH68

value of their grouping, or the delicate blending of the lights and shadows.

Similar in workmanship to the tapestry of the Gobelins and the carpets of the Savonnerie, are the fabrics of Aubusson, in the department of the Creuze, part of the ancient province of La Marche. We have already alluded to their supposed origin from a colony of Saracens in the eighth century. Until 1740, the manufacturer made only the Gobelin tapestry, fine when used for the hangings of walls, and coarser when destined for the smooth carpet or *tapis ras*. Since then the long woollen high-piled carpets of the Savonnerie have been imitated. The productions of Aubusson are highly artistic, the finest wools of the best dyes are employed. Established for so many centuries, the special traditions of the art, and the aptitude for execution, like those of glass-making, become hereditary in families. No other place can produce such a staff of workmen as Aubusson, and even there it takes fifteen years to qualify for the work the apprentice who has been accustomed almost from infancy to handle his father's frame. Tapestry is produced here at a much cheaper rate than in the Imperial fabric. While a work of tapestry will cost at the Gobelins from £120 to £160 the square mètre, at Aubusson it rarely exceeds £16. The great expense is in the fabrication; the material only enters for twenty per cent. in the value. In a *portière* costing £40, £32 goes to the workman.

Louis Frullini, of Florence, exhibits



two Panels of carved wood in low relief.

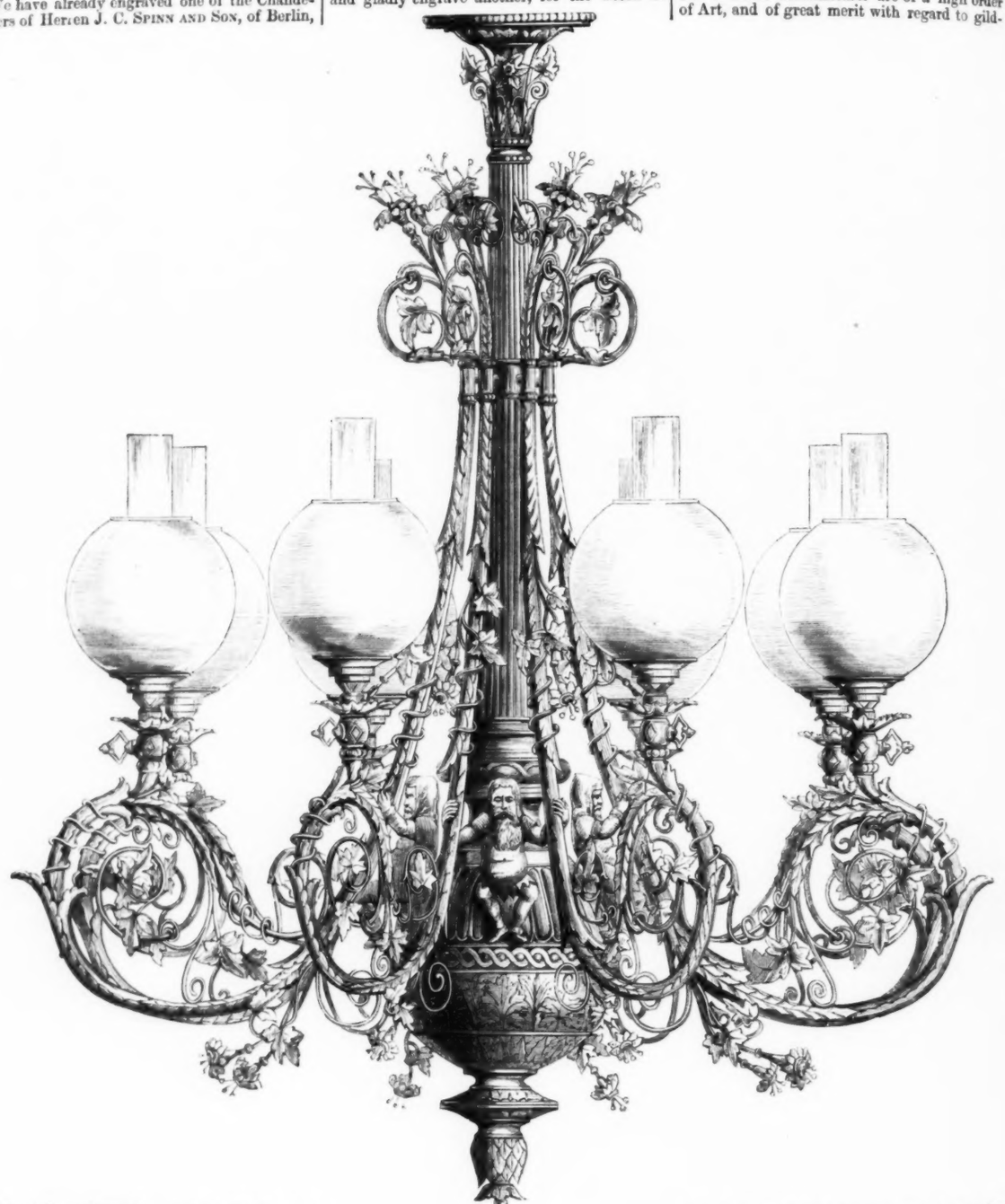
They are from his own designs—designs of exceeding beauty; and as examples of carving they



are among the rarest of the treasures contributed by Italy, where there is a healthy "revival" of Art.

The specimens exhibited by the different manufacturers of Aubusson are of the highest order. As wall-tapestries, Messrs. Requillart, Roussel, and Chocqueel exhibit subjects taken from the fables of Æsop, La Fontaine, and Florian, which merit more than a passing description. "The Peacock complaining to Juno" is a masterpiece. The tail of Juno's bird is iridescent in all the splendour of nature, the rainbow hues are beautifully blended, and the figure of the goddess is graceful and majestic. In "The Frogs choosing a Stork for their King," the flags and rushes are beautifully depicted, and the minutest details are rendered; the frogs in every attitude are leaping in terror from their destroyer. In "The Jay stripped of its borrowed Plumes," the terrified bird is flying wildly through the air, pursued by its relentless enemies, who are plucking off its peacock's feathers. This composition is full of life, the delicacy and clearness of the feathers resemble a finished painting. In the companion subject, taken from La Fontaine's fable of "The two Ducks carrying the Tortoise through the Air," the aerial perspective is excellent, and the burnished plumage of the birds glows in the rays of the sun. One other, and we must stay our pen. A humorous fable of Florian has for moral, the danger incurred by those who seek companionship with people above their sphere. A leopard, richly attired as *Seigneur du village*, in a fit of condescension attempts some playful freedom with his dependants, a group of monkeys, and gives one a playful tap with his claw. The moment is represented when the frightened animal, with a piteous look, holds up his paw from which the

We have already engraved one of the Chandeliers of Herren J. C. SPINN AND SON, of Berlin, and gladly engrave another, for the works of this eminent manufacturer are of a high order of Art, and of great merit with regard to gilding and workmanship. The designs are by artists of established repute: this CHANDELIER is designed by the architect VAN DER HUDE, the ornaments and figures being the production of Herren BRUNFORT and BERENDES.



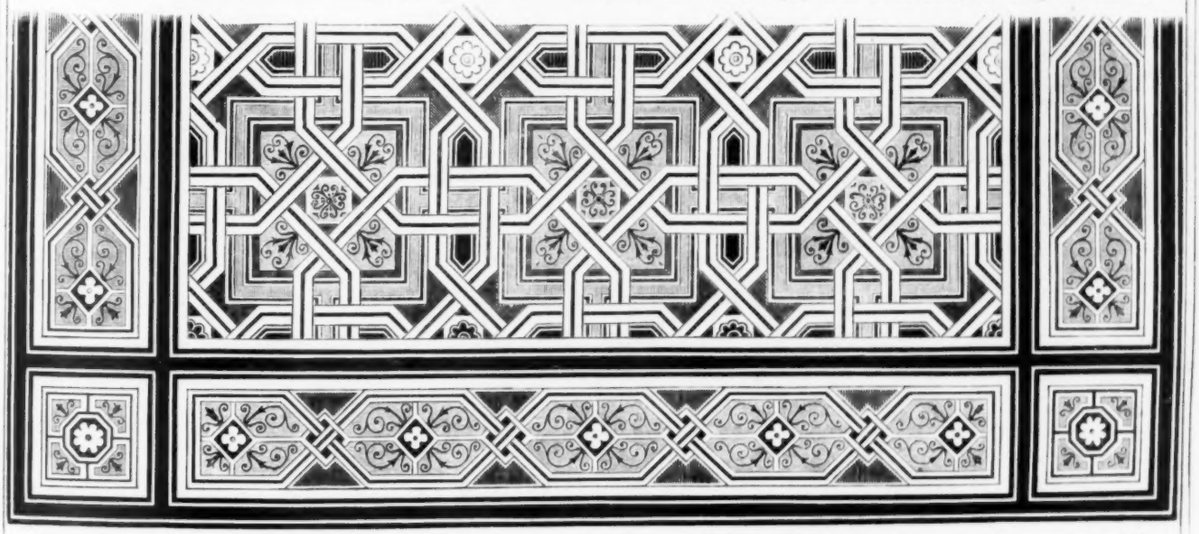
blood is flowing, while the rest crouch respectfully to the leopard, whose good-humoured, self-conceited air shows him in ignorance of the hurt he has inflicted. The goats crossing the bridge is another subject from Florian. The same house exhibits a magnificent state *fauteuil*, style Louis XIV., the subjects Syrinx turned into a reed, and Nessus and Dejanira, and smaller chairs worked with the "Guitar Player," and the "Dame à la Canne," after Watteau, designed by Gabé, the special artist of the house. Also a sofa-back, or "*Dossier de Canapé*," with a lovely group of flowers, and many others.

BRAQUENIÉ has a pair of charming pictures, "The Fête du Château," after Watteau, and "A Pastoral Fête," from Boucher; the latter a perfect example of the elegant and effective colouring of this "decorateur des petits appartements." On a folding screen—the subjects allegorical of the four seasons, from the florid designs of Bérain—the ground is worked in gold and silver thread, after the ancient fashion in tapestry. A set of chairs, style Louis XVI., show the ground a soft buff, decorated with blue: they have been selected by H.M. the Queen of the Belgians. So also has a small Savonnerie carpet, of the finest texture, with bouquet of flowers. DUPLAN exhibits a *dessus-de-porte*, with partridges well grouped, the plumage of the birds beautifully shaded: a larger piece, representing a wolf hunt, and the "Cock and the Pearl," and various other subjects taken from fables. Also a pretty pair of panels, the one representing children rabbit-hunting, the other fishing, purchased by the King of the Hellenes.

Herr BERNARD HÖEN is eminent among German "Ebenistes." He supplies us with this very excellent example of his skill in design and execution. The CABINET is of oak, simple and graceful, and of very admirable manufacture.



We engrave one of the many beautiful examples of PARQUETAGE manufactured and exhibited by WIRTH AND SONS, of Stuttgart. All are



charming productions of the art, designed, in many and very varied styles, with thorough knowledge and executed with consummate skill.

The name of SALANDROUZE is almost identified with the productions of Aubusson. It was M. Salandrouze who, after the Revolution, first restored the fortunes of the manufacture, and father and son, for more than half a century, have been associated with its welfare. They exhibit a variety of specimens of tapestry, especially a large picture, with figure emblematic of Industry, with two panels of the richest design. These form part of a series of tapestries ordered for the Grande Salle du Tróne, at the Hôtel de Ville. We also noticed another pair of panels, entitled "Pêche" and "Chasse," one representing two swans and implements for fishing, the other two dogs, with emblems of the chase. M. Salandrouze also exhibits a magnificent Savonnerie carpet.

MOUNIER, of Paris, exhibits two beautiful panels, one on a ground of the softest grey, with poppies and other flowers delicately shaded. This tapestry, imitating closely the Gobelin, is woven in the Jacquard loom.

Thus far our subject has been confined to objects of pure artistic luxury, masterpieces in which the value of the material disappears under the talent of the artist. We now arrive at products where the workman is only a weaver—the manufacture of carpets for general use, an industry which first rose in importance with the present century. In France the principal seats of the carpet manufacture are Aubusson, Turcoing, Amiens, Abbeville, Nimes, and Beauvais.

These works in Carved Wood are



exhibited by M. De Coninck, of



Christiania, Norway, and are the



productions of Norwegian carvers, who are, for the most part, self-taught, although trained by M. De Coninck (by



whose efforts, indeed, the art, if not created, has been revived); they form a school that is making itself known throughout Europe. Their



works are of graceful design and admirable workmanship, possessing, indeed, a degree of delicacy and refinement found but rarely. The



principal carvers are the four brothers Borgerson, of Thelemarken; others



bear the names of Halvor, Judseth,



and Ole Jostin, examples of whose



skill are found among our engravings of their works.

The moquette, or velvet pile, is the leading carpet of France. Its great manufacture is at Turcoing (Dépt. du Nord), whose united manufacturers exhibit a fine collection. France also makes all the usual kinds of carpets.

In England, steam-power weaving has almost entirely superseded hand-loom Jacquard weaving. The most important improvement of the age is the invention of the tapestry or printed carpets. The warp of the carpet is placed upon an enormous drum, and as it revolves a sliding inkstand prints it with transverse lines of colour with extreme rapidity. We have no specimens in our English section from Sir Francis Crossley's fabric at Halifax. The carpets made in England are the Axminster, now transferred to Wilton. The Brussels, made at Kidderminster, where the manufacture was first taught in the last century by workmen of Tournay, are also fabricated at Halifax and Durham. Kidderminster, made at Glasgow, Aberdeen, and Yorkshire; Scotch, Venetian, the Dutch or cow-hair carpet; Felt, made in the West Riding of Yorkshire; Jute, at Dundee, where carpets made of this comparatively newly introduced fabric are being extensively manufactured. In the specimens sent to the Exhibition there is nothing to give an idea of the immense development of the carpet-trade in Great Britain.

In Belgium, the Royal Manufactory at Tournay has little varied its style of production. It sends many specimens of her high piled velvet carpets, similar in make to those of the Savonnerie and Axminster, several imitations of Turkey and moquettes: a large square carpet, with red ground, and some good patterns, of Persian design, with black grounds, in lengths. At Ingle-

We give on this page several examples of the



works of M. Ch. De Boissimon, whose manu-



factory is at Langrais (Indre et Loire). The



locality is famous for a peculiar clay, of which the intelligent fabricant has availed himself, bringing sound Art-knowledge and abundant



skill to bear upon the issues of his factory. They are for the most part, as will be seen,



chiefly for gardens and conservatories; the forms are in all cases good, and the ornamenta-



tion (sometimes in low relief) in the best taste—paintings of high class on earthenware. M. de Boissimon does not confine his thought alone to Art; he claims, by his study of chemistry,



to have given strength as well as beauty to



his productions. He received well-earned ho-



nours in several Exhibitions, and in that of 1867.

munster (West Flanders), M. Braquenié has endeavoured to revive the old national industry, and exhibits two pictures in tapestry representing village subjects.

Holland does not produce much, but the Royal Manufactory at Deventer sends a handsome Turkey carpet, of red ground.

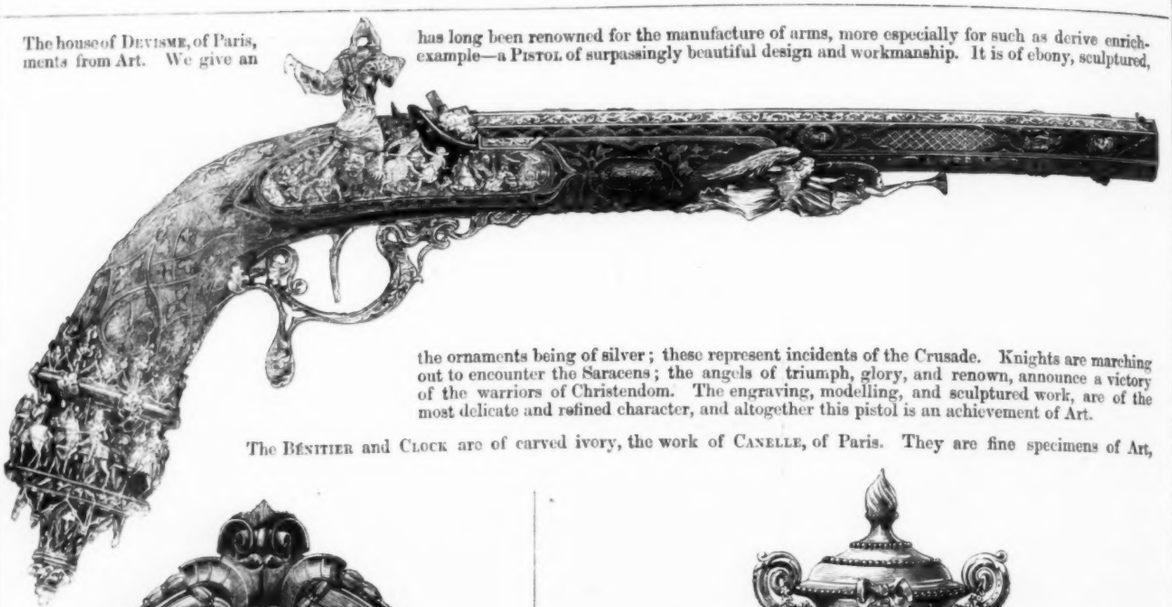
Prussia, who owes the development of her carpet industry to English enterprise, shows great advancement, and makes imitation Turkey carpets and printed tapestry, of which, until lately, she sent the warp to be printed in England. Düren, Berlin, and Elberfeld are the chief seats of manufacture. A Turkey carpet, of plain red ground and corner ornaments, with centre, made in Silesia, is of remarkable beauty. In some small rugs called "mosaic," exhibited by Otto Peter, of Dresden, the colours of the flowers are of great brilliancy.

The carpet industry in Austria has of late years made much progress. Vienna, Bohemia, and Silesia have fabrics of great merit. Haas, of Vienna, produces some fine Turkey carpets of large dimensions, the colours harmoniously blended. Also a splendid carpet of singular colouring and design, copied from one sent from Persia to Peter the Great. It is manufactured by order of the Emperor of Austria for the New Opera House at Vienna, and therefore intended only to be seen by candlelight; the colours are too flaunting for day.

Spain sends a Turkey carpet from Barcelona, of ordinary make.

Russia, where the Empress Catherine II. founded a manufactory of Gobelin tapestry, has applied herself to the improvement of her carpet industry. Good moquettes are made at St. Petersburg and Moscow, and Turkey carpets successfully imitated.

The house of DEVISME, of Paris, has long been renowned for the manufacture of arms, more especially for such as derive enrichments from Art. We give an example—a PISTOL of surpassingly beautiful design and workmanship. It is of ebony, sculptured,



the ornaments being of silver; these represent incidents of the Crusade. Knights are marching out to encounter the Saracens; the angels of triumph, glory, and renown, announce a victory of the warriors of Christendom. The engraving, modelling, and sculptured work, are of the most delicate and refined character, and altogether this pistol is an achievement of Art.

The BÉNITIER and CLOCK are of carved ivory, the work of CANELLE, of Paris. They are fine specimens of Art,





the best of the many exhibited by manufacturers of this class of production, beautifully carved, and from designs of considerable merit.

Italy sends a Turkey carpet from Rome. This industry is yet of little importance.

The small carpets of Greece, made at Athens, resemble that of Turkey, but are inferior.

Of the North African States, Algiers exhibits her dusky carpets of blue, black, yellow and red, and Tunis and Morocco their well-dyed but coarse, dark-coloured productions.

The manufacture of carpets is the principal branch of Ottoman industry, they are made throughout the whole extent of the empire, in towns, villages, and even in tents. The Turkish carpet is begun in the centre, it is made chiefly by women, who spin their own wool, dyed with vegetable substances partly collected by themselves. They have no patterns, but copy another carpet. A complete series of the carpets of the Ottoman empire cover the walls of the Turkish court, and may be classed under four heads:—

The "*sofrali*," so called because they have an ornament in the centre to point out the place of the table (*sofra*).

The "*sirali*," striped carpets of six colours, white, violet, black, green, red, and yellow.

The "*duchemé*," of short wool, in which goat's hair predominates; they are made by wandering tribes in encampments.

Lastly, the "*sidjadé*," specially made in the little village of Saroukham, near Smyrna; they are used in the mosques and also at the bedside. The pattern is an imitation of the old Persian, an open space in the centre of white, green, or turquoise blue, round which is a complicated design, in brilliant colours, of scrolls, flowers, or fruit.

We have given some of the productions



in Cast Iron of works by COUNT DIMEIDEL,



Lauchammer, and now add three others.



We engrave another of the works of the extensive establishment of MM. MAZAROZ-RIBAILLIER & Co., Ebenistes of Paris. This very beautiful CABINET was made for the Countess Waldegrave. It is



of carved oak, excellent in design, and of admirable workmanship. The establishment has long been famous, and thoroughly upheld at the Universal Exhibition its widely-spread renown.

There are three great centres of fabrication, Smyrna and its environs, Koniah, and the whole district of the Danube. Constantinople furnishes carpets for laying over the "*sofras*," or tables on which coffee is served. The felt carpets are from Broussa.

Some few years back, Europeans established large fabrics at Ouchack, near Smyrna, with a view to reduce the price by using an inferior wool for the warp; but the carpets thus produced do not possess the qualities so highly valued in the true Turkey carpet, the soft and skilful disposition of the tones and designs, and the indestructible texture and permanency of colour.

In the Indian collection is a fine carpet in the good taste, delicacy of pattern, and harmony of colour which distinguish the productions of Hindostan.

In Persia we find none of those fine carpets intermixed with silk, such as used to be sent over in former times. We remember seeing one of large size, the ground dark blue, overrun with a pattern of great delicacy. The texture of the carpet was exceedingly close, and the nap short. Such specimens, we believe, have now become almost traditional.

In conclusion, we have only to add that with the marvellous productions of the Gobelins, Beauvais, and Aubusson, France maintains her superiority in beauty of design and finished workmanship. Prussia and Austria have made great progress in this branch of industry; and England, with her vast resources of steam-power and machinery, has raised her carpet trade to be among the most important, if not among the most artistic, of her manufactures.

This is a Door to a boudoir, made in bronze argenté by M. Christofle, one of the larger works he occasionally produces; it is a beautiful design, and the manipulation is perfect.



We fill the page by engraving a Candelabrum,



and one of the pieces of a Table-service,



also the manufacture of the renowned firm.

Under the class of combed wool must be included the woollen stuffs used for hangings and furniture, many of them of a mixed tissue; reps are combined with coarse silk, Utrecht velvet with poil-de-chevre, Algériennes with cotton, damask is of pure wool.

Of the reps some charming patterns are to be seen in the collective exhibition of the manufacturers of Tourcoing (Nord).

The most varied collection of table-covers is exhibited by Kruzmann and Haarhaus, of Elberfeld; while Haas, of Vienna, shows his Persian "portière" for the Opera House at Vienna, and one with Chinese pattern, both of great elegance. His table-cover with border of purest Persian design and colouring has met with such universal success as to be literally hidden under the cards of persons who have left orders to have it made.

The coloured blankets, check or scarlet, of Wurtemburg, look very warm and cheering; and the railway wrappers exhibited in Austria by Ginzkey, of Bohemia, are most lively and brilliant in colours. But our business is with decorative rather than useful Art, so, passing over the various mixed stuffs, called "Nouveautés," exhibited by that "beehive," the town of Roubaix,* of which the Jacquard furnishes above seven hundred different combinations of pattern, and by our own city of Bradford, the splendid flannels, both plain and printed, merinos, mousselines de laine, and endless other tissues, we pause only to admire the lustrous beauty of our Irish poplins, and proceed to—

* "La ville de Roubaix est une ruche, tout le monde y travaille."—*Speech of Napoleon I.*

We engrave three works by M. Emile Philippe—



a Vase, the Cover of a Jewel Box, and a Hand-Mirror.



They are enamelled and enriched by precious stones; but they derive their value from Art—from the master-mind that designed them.

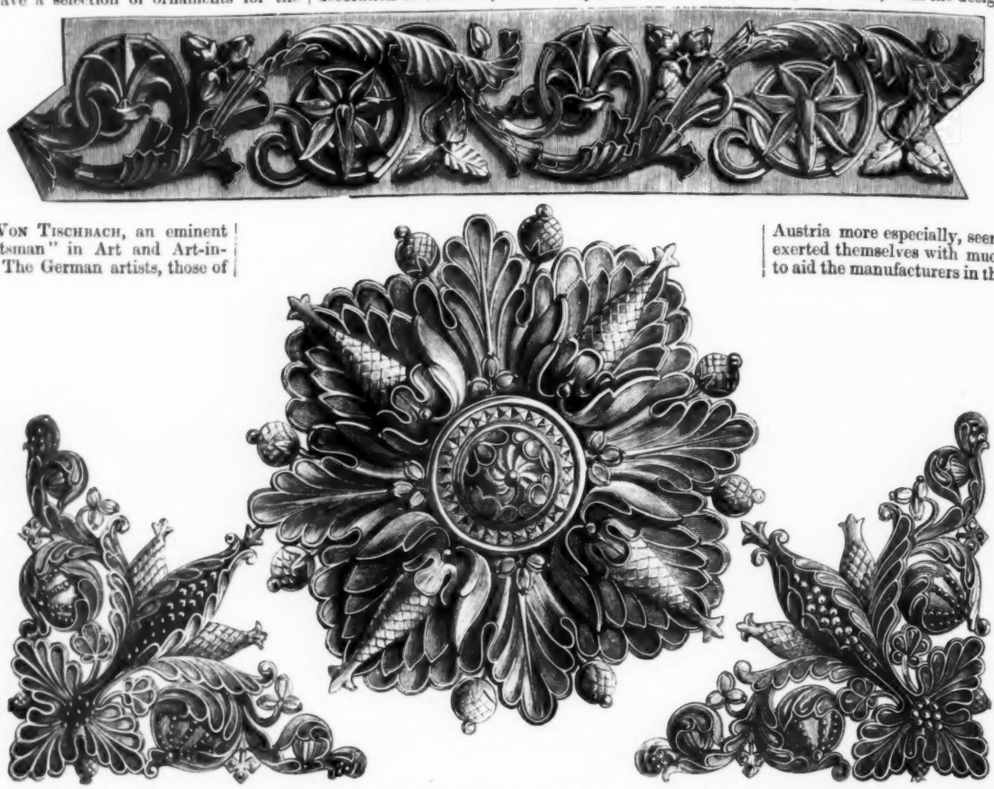


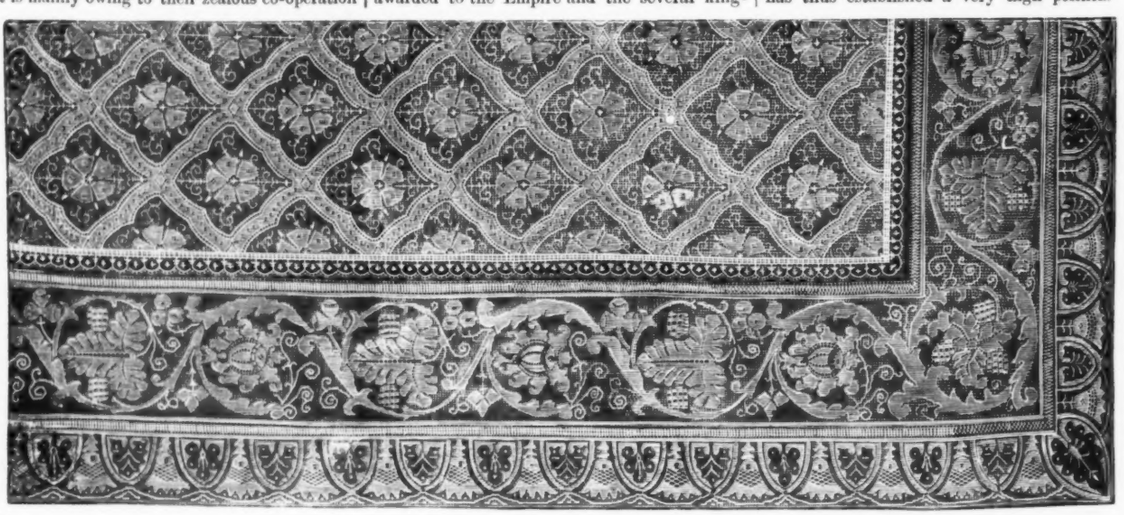
M. Philippe styles himself "graveur et modelleur;" he is a true artist. He has been rewarded by a gold medal, an honour amply merited and earned.

The Cashmere Shawl.—Finest of all woollen textures, and most exquisite in workmanship, is the Indian shawl. Uniting richness of design with freshness of colouring, it has no rival in the world. It is not only the most splendid tissue ever wrought by the hand of man, but it is also the most solid and most durable, whether it adorns the shoulders of a European beauty or girds the waist of an Eastern potentate.

The seat of this industry is the Vale of Cashmere, celebrated for "its roses, the brightest that earth ever gave," the chosen theme of the poet and the traveller. In this favoured spot and its surrounding mountains the industrious inhabitants are principally employed in this laborious manufacture. The Cashmere shawl is woven from the wool of the Thibet goat; the material for the shawls (which is carried to Cashmere) is found next the skin of the animal, and is surpassingly soft and silky. When employed for fabricating shawls, the wool is first made over to the women to spin—a difficult and costly operation. It is next passed to the dyer to give it its unalterable colours, then delivered to the weaver, who sets up his simple frame and weaves, after the pattern given him, the segment of the shawl allotted for his task. The shawls are all made in separate pieces, and when the portions distributed to the different weavers are finished, they are given to

We engrave a selection of ornaments for the decoration of CEILINGS, executed by TISCHBACK AND MOSER, of Vienna, from the designs of FREDERICK VON TISCHBACH, an eminent "draughtsman" in Art and Art-industry. The German artists, those of Austria more especially, seem to have exerted themselves with much anxiety to aid the manufacturers in their efforts for distinction at the Universal Exhibition; and it is mainly owing to their zealous co-operation that so many first-class medals have been awarded to the Empire and the several kingdoms classed under a general head. Germany has thus established a very high position.





We engrave part of a WINDOW-CURTAIN, the manufacture of Herr FABER, of Vienna, also from the design of Frederick Von Tischbach.

skilled workmen, called *rafu-gar*, to whom is assigned the difficult duty of joining the segments together. These seams, however, generally require to be re-sewn in Europe before the shawl is offered for sale. The flowers and arabesque patterns are worked in by hand. When finished, the shawl is well cleaned and covered with a strong paste, principally made from rice. The whole completed, it is delivered to the purchaser.

Shawls were formerly made in pairs, but since European dealers have invaded Cashmere more than two are made from the same pattern.

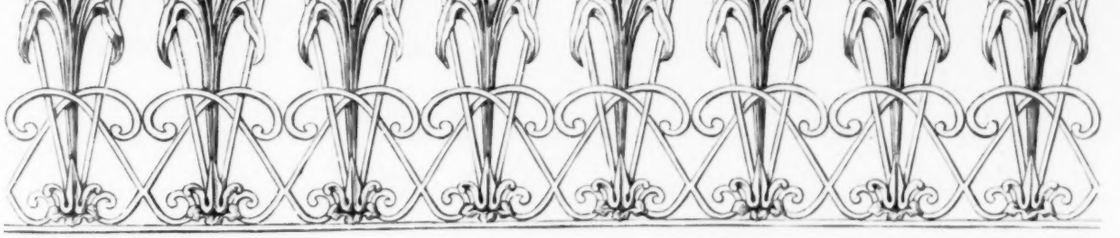
If destined for Europe, the shawl has to be disencumbered of its provisional dressing. For this purpose it is washed in the river flowing from the Lake of Cashmere, whose waters are reputed to preserve the colours, a property attributed to the aromatic plants growing upon its banks. A sheet of paper is laid between each fold of the shawl. It is enclosed in four or five envelopes, and packed with the minutest precaution.

So delicate and complicated a work can only be accomplished by workmen versed in it from infancy, and who, living upon a handful of rice, are satisfied with moderate wages. The best workmen scarcely earn more than from three halfpence to twopence a day. The low price of labour will always render Europe tributary to Asia for this luxurious production. A shawl which costs £80 at Cashmere, or at Umritsur, in the Punjaub, where these shawls are also fabricated, could not be made for less than £1,000 to £1,200 by European workmen. The material only enters into 20 per cent. of the cost. Hence many French manufacturers have formed establishments at Cashmere and Umritsur,

We engrave two of several works made and contributed by M. Henri Dufresne, of Paris, one of the gold medallists; they are productions of the highest order of Art, surpassed, indeed, by nothing that the Exhibition contained. They are of Bronze: Art has made the metal precious. M. Dufresne is an artist; he is also the manufacturer, and, we presume, the merchant. We understand he contents himself with producing few works, but these are perfect. The larger Vase he has named the Cup of Pleasure; the lesson and the warning are obvious. It is a very grand conception, admirably worked out.







The piece that fills this page is engraved from one of the iron castings for a Balcony contributed by MM. Requile and Pecquer, of Liege.

where shawls are made by native workmen; but, in too many instances, they have introduced their own designs, which have changed the national character of the shawl, and often, in these cases, the beautiful tissue is concealed beneath a mass of embroidery.

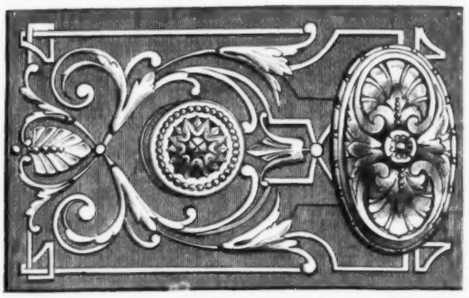
Shawls of inferior quality are also made at Loodiana, where this industry was introduced by a colony from Cashmere, recruited every year from the valley. The colours of those made at Loodiana are very solid, and bear constant washing. They are wanting in brilliancy of tints, consisting principally of brown, black, dark bottle green, and indigo blue. The colours most prized are a dull yellow, shades of amaranth, and, most brilliant of all, a kind of rose pomegranate of the finest thread, used only in shawls of the first quality. The favourite colour in India is a bright copper green; it is false, but very brilliant and costly, and is chiefly employed where palms are introduced into the design. Another shade of the same colour is used for the warp of the finest shawls, as is also turquoise blue, a most costly colour.

At Loodiana the workmen are seated three together at the same strip, in front of a cylinder upon which the warp is rolled. Each has, at least, fifty shuttles. The chief sits in the middle, and guides the other two. In one pair of shawls is six hundred days' work; they would cost at Loodiana, if of the finest quality made, about £23. The white shawls with green palms are the coarsest.

These Loodiana shawls are heavy, the palms stiff and ungraceful, and they are destitute of the softness so admired in Europe; but this they gain, in a great degree, by wear and washing. From their cheapness, Cashmere cannot contend with Loodiana in the Indian market.

M. Hubv, of Paris, is a "fastenings." He carries his business into the regions of high Art, making of the commonest articles "things of





manufacturer of articles in beauty;" obtaining the aid of eminent artists (our principal engrav- workmen, and "finishing" with elaborate he obtained. The engravings which occupy this page may be accepted as









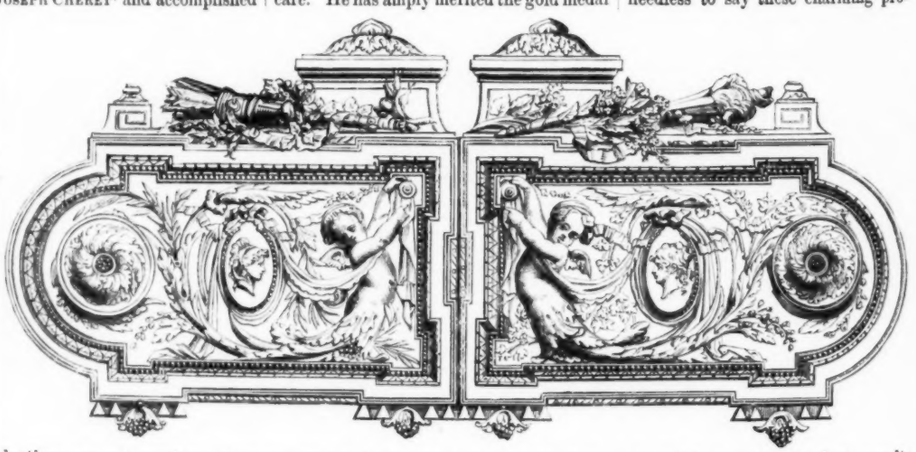
bronze, iron, and steel,



ing is from a model supplied by Joseph Cheret, and accomplished care. He has amply merited the gold medal proofs of his great ability. It is needless to say these charming pro-

chiefly for windows and





doors—locks and keys and ductions are not castings—they are all hand-wrought, chased, chiselled, and polished with the best results.

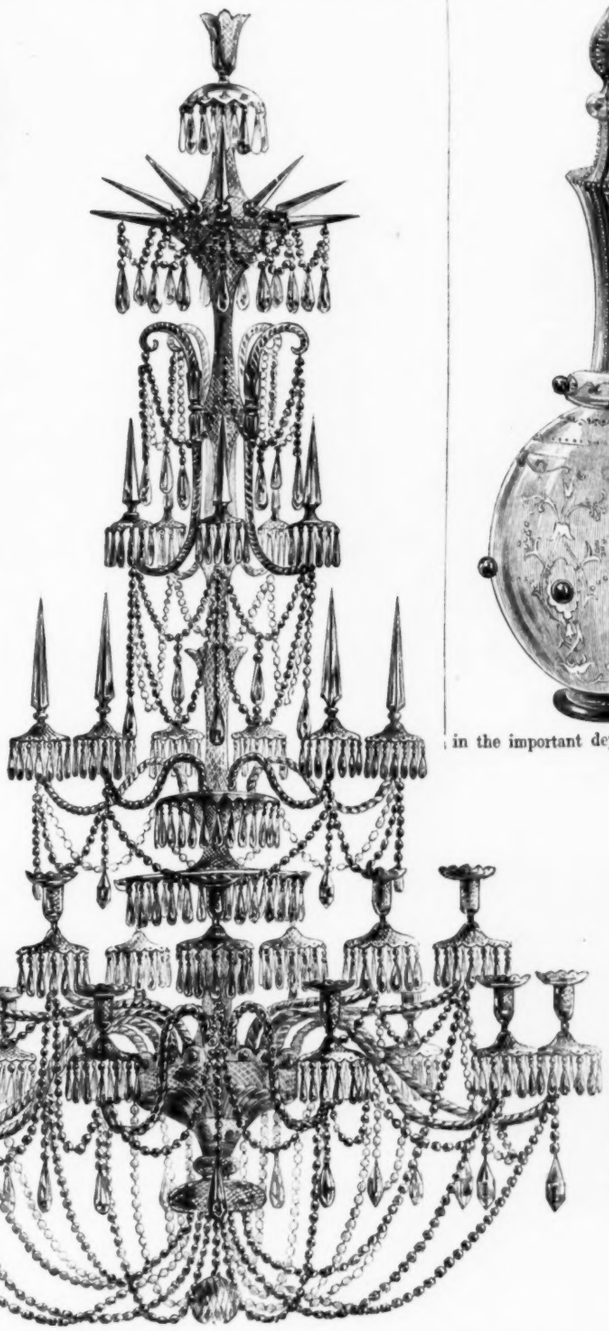
What the Indian produces by years of manual labour the European now obtains in a short time by means of machinery. Shawls are made in the Jacquard loom by workmanship the most intricate and complicated.

Though inferior in softness to its Indian rival, the French shawl is the most beautiful and elaborate tissue machinery ever produced. It is also made of the down of the Thibet goat, originally introduced from Russia, at great expense, by Monsieur Ternaux, who produced, in 1810, the first Cashmere shawl ever manufactured in France. The weft is entirely of wool, worked like carded wool, to produce a smooth tissue: but in the warp is introduced a thread of fine silk, called *organsine* (for which cocoons of the first quality are reserved), to give it sufficient stability to weave. The French shawl is finer and more clothlike to the touch than the Indian, smoother in surface from its more perfectly spun yarn, which is free from the knotty irregularities of the Indian web. Yet, notwithstanding these improvements, the French shawl never falls in the soft, elegant folds of the true Cashmere.

France has only three centres for the manufacture of shawls: Paris for the finest quality, Lyons, and Nimes. The greater part of the shawls sold as Paris are woven in Picardy, at Fresnoy-le-Grand, and Rohain. The Paris manufacturers have always, by their taste and inventive genius, maintained their superiority

Mr. HENRY GREENE, of London, occupied a Glass Court of the Universal Exhibition, being one of those who upheld the fame of England







prominent and honourable position in the in the important department of Art-





manufacture. Among his "exhibits" was a CHANDELIER of much grace and beauty. His table glass also stood the trying test of comparison.

in this manufacture. It is there that the use of the Jacquard loom has been brought to the greatest perfection, and its workshops of design have the highest reputation. The pattern being "read," as it is called, on the Jacquard cards, the workman has given to him the warp ready dyed and prepared, and the materials necessary to form the weft. When woven, the shawl is trimmed, washed, and dressed.

There was a magnificent display of shawls in the Exhibition. The Paris houses of VERDÉ-DELISLE (Compagnie des Indes) and FRAINAIS GRAMAGNIAC, who have both establishments at Cashmere and Umritsur, erected detached kiosks in the garden of the Exhibition, so as to have abundant room to display their shawls. There were also some fine Cashmere shawls in the Indian department. Since the introduction of European capital and industry, the Indian shawl has much diminished in price, and has become a formidable rival to the Paris shawl, which formerly replaced the more costly production of the East.

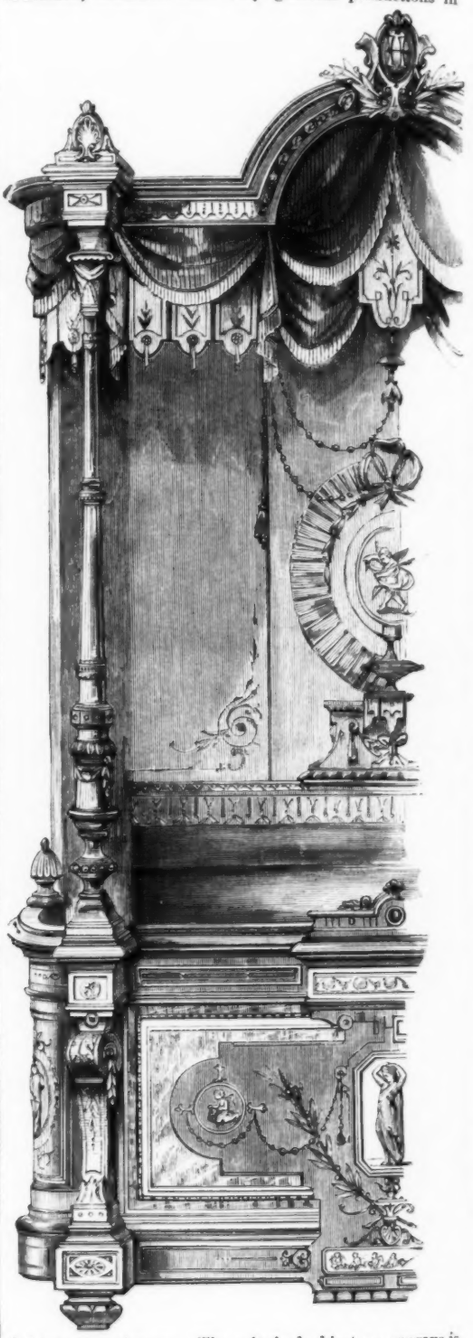
The two kinds may always be distinguished from each other by one marked difference. In the French shawl there is a great loss of material, because the wool passes the whole width of the warp, only to appear where it forms the pattern, and being seen behind in loops, or *brides*, as they are termed, which are cut away, when the tissue is finished, to diminish the weight of the shawl. The Indian shawl, on the other hand, is woven like a kind of tapestry,

M. Rudillon, of Paris, supplies us with this Cabinet—a work of much refined beauty.



It is of ebony, inlaid with ivory, carved and engraved; with decorations in ormolu.

Messrs. W. and J. R. Hunter, eminent upholsterers, &c., of London, exhibited some very graceful productions in



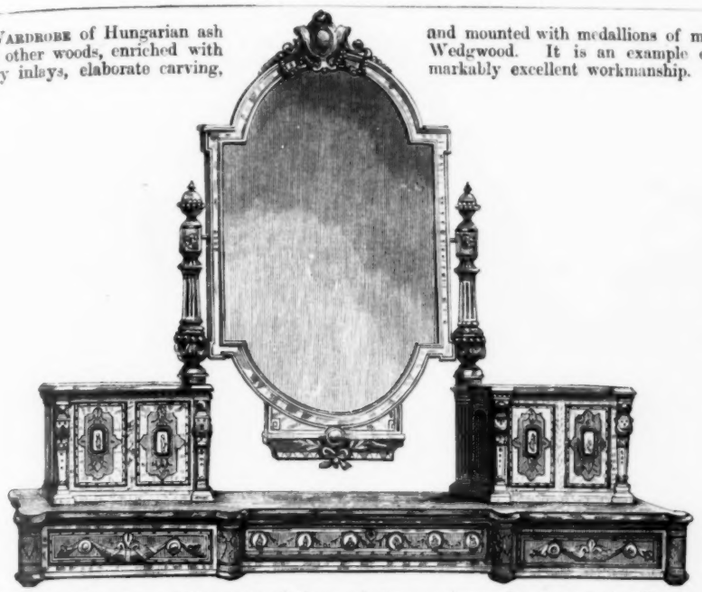
Cabinet manufacture. The principal object we engrave is

each thread following only the outline it has to form, being fastened by knots on the wrong side. These remain in the state the workmen left them, adding much to the solidity and strength of the shawl, which therefore never ravels out.

But the great merit of the Indian *cachemire* consists in the harmony and effect produced from the proper distribution of colour and the rich invention of their patterns; these give them an evident superiority over the French shawls, which last are chiefly distinguished by their well-chosen designs and the perfect regularity of their weaving, equally apparent both in the ground and border. These merits do not appear in the Indian shawl, where the execution of the pattern is more or less imperfect, according as the strips have been made by more or less competent workmen. The numerous seams required in these shawls to unite the different pieces that compose them, offer also an ungraceful aspect scarcely consistent with the *élégantes* they adorn. But as these faults serve to give them a special character, they become often a "quality" instead of a defect in the eyes of the purchaser. It must always be borne in mind that the Cashmere wool is the most delicate and difficult of all tissues to work, and that the Eastern natives, by their success in weaving it, have earned the reputation of being the most patient and most skilful weavers in the world.

The Indian shawl, which will be found figured upon one of our pages (228), was specially fabricated for the Maharajah of Cashmere. It is of a quality never offered for sale, and has deservedly ob-

a WARDROBE of Hungarian ash and other woods, enriched with ivory inlays, elaborate carving, and mounted with medallions of modern Wedgwood. It is an example of remarkably excellent workmanship. We



give also specimens, or rather parts of them, of other works—a BEDSTEAD and a TOILET-TABLE.



This column contains one of the many admirable works in bronze and in bronze imitation



—Zinc d'Art—manufactured and exhibited by MM. MIROY, senior and junior, of Paris.

tained the gold medal. It forms part of the collection of MM. Verdé-Delisle.

In the display of French shawls, the specimens were all of great elegance of pattern and beauty in execution. None can approach in fineness the shawl exhibited by M. DUCHÉ. It is the climax of high-Art weaving, the finest woollen yarn ever spun. We may here observe that M. LARSONNIER, of Paris, has manufactured shawls of the finest texture from wool produced by the colony at Victoria.

The houses of MAILLARD and BREANT, LACASSAGNE, BOUTARD, and others, sent magnificent specimens of Paris shawls, both elegant in pattern and harmonious in colouring.

LECOQ imitates the Indian *cachemire* more closely than any other manufacture except our own at Paisley, which are sent out to the Indian market to reappear in London for sale as genuine cashmere.

The shawls made at Nimes are remarkable for their great cheapness. The colours are somewhat bright, with an undue proportion of Indian yellow, compared with the more subdued tones of the Paris masterpieces.

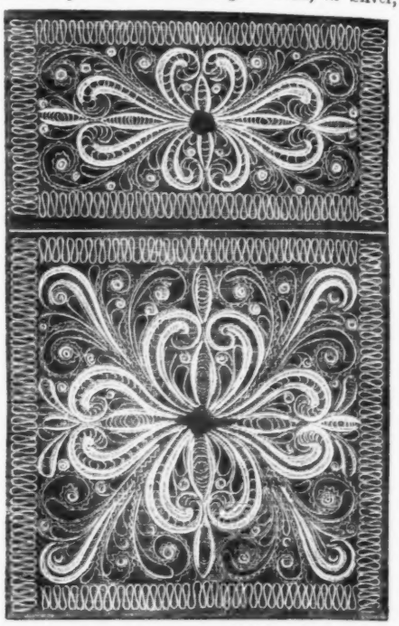
HIAWATSH, of Vienna, sent some handsome specimens of French cashmeres, noted for their exact workmanship. The shawls from Prussia and the other German states were decidedly inferior. Indeed, France need fear no rivalry in this manufac-

This very beautiful CABINET, one of the attractions of the Italian Court, was exhibited by ANDREA PICCHI, of Florence. It is of Ebony, the enrichments being of ormolu,



with a judicious admixture of mosaic ornaments, in natural stone. The design is of an admirable order, and all the decorations are modelled with undoubted taste and skill.

These are specimens of the filagree work, in Silver,



exhibited by EMILE FORTE, of Genoa. His collection



was large and varied. We engrave two CARD-CASES.

ture, of which she annually exports to the value of one million sterling.

Although our observations have been strictly confined to the Cashmere shawls, yet we can hardly pass unnoticed the Scotch tartans, now brought to great perfection. The beautiful wool of the Cheviot sheep goes far to rival the production of the Thibet goat.

CARDED WOOL.—The productions in carded wool are most important in an industrial point of view, and constitute the great riches of many nations. So prosperous was this manufacture in the Netherlands, that Duke Philip had the Golden Fleece for the badge of his order of knighthood. Truly the riches of Colchis were not to be compared to the wealth that poured into that country from the woollen trade. From the Alva persecutions, England gained this industry.

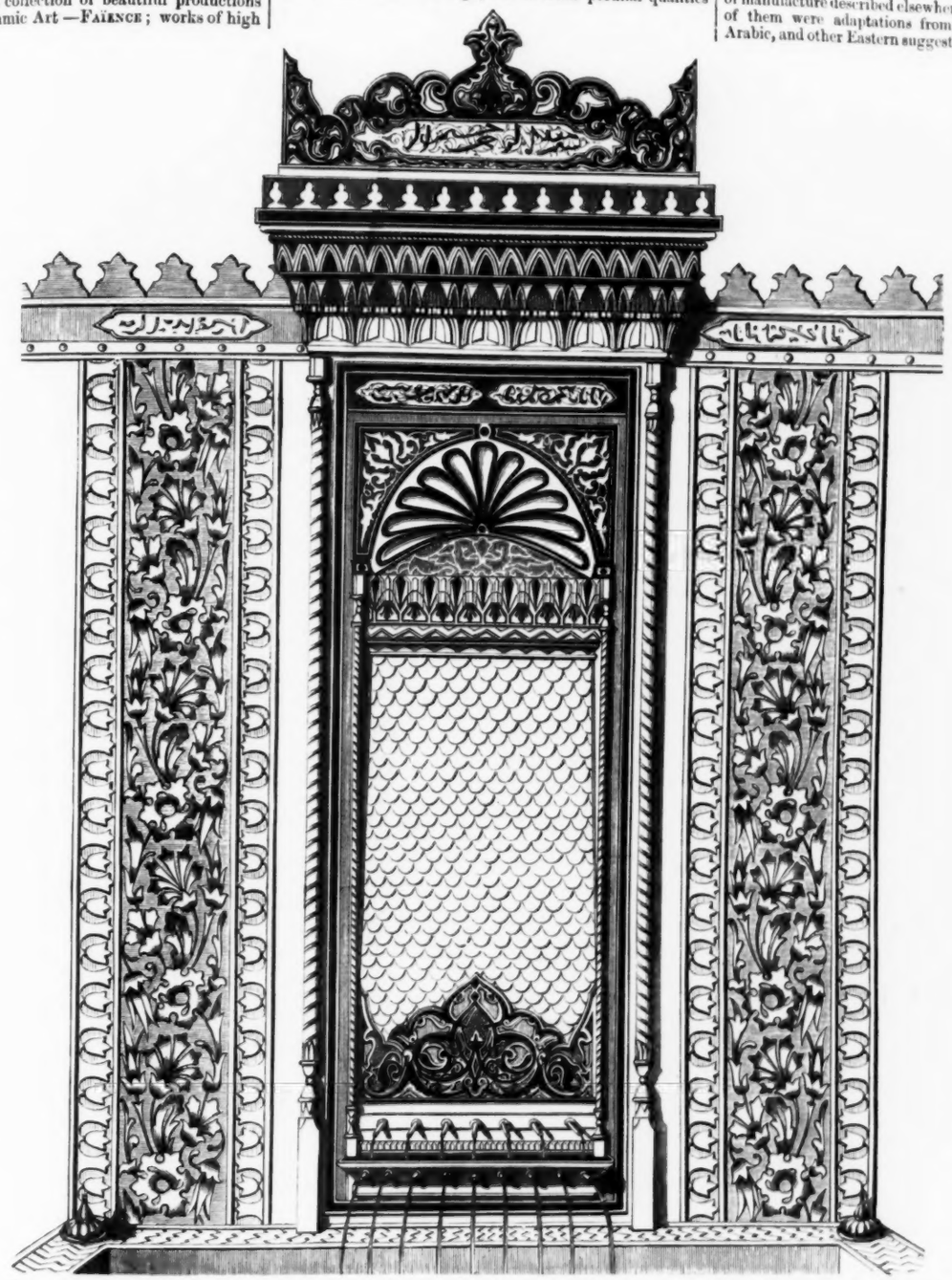
Carded wool comprises those stuffs whose surface is so close and downy, that it is impossible to see the weaving,—broad cloths, and all the products included in the name of drapery.

For black and blue broadcloth, England maintains her superiority. Neither France, Saxony, Belgium, nor Austria, can equal her in richness of dye, softness of touch, or evenness of surface. The brilliancy of the colour of the Austrian cloths, yellow, scarlet, and blue, is most dazzling.

But meritorious as they may be, and occupying a great part of the Exhibition, yet we cannot but consider that broad cloths and trouser stuffs, doeskins and meltons, beavers and velvet pile, and

31 MH68

MM. Collinot & Co., of Paris, exhibited a large collection of beautiful productions of ceramic Art —Faïence; works of high order, not alone in design, but in some peculiar qualities of manufacture described elsewhere. Many of them were adaptations from Persian, Arabic, and other Eastern suggestions—for



example, the mural Fountain of which we give an engraving; others are the produce of original thought. M Collinot is a true artist.

a host of other like fabrics, belong more to the province of industry than of Art.

II.—SILK.

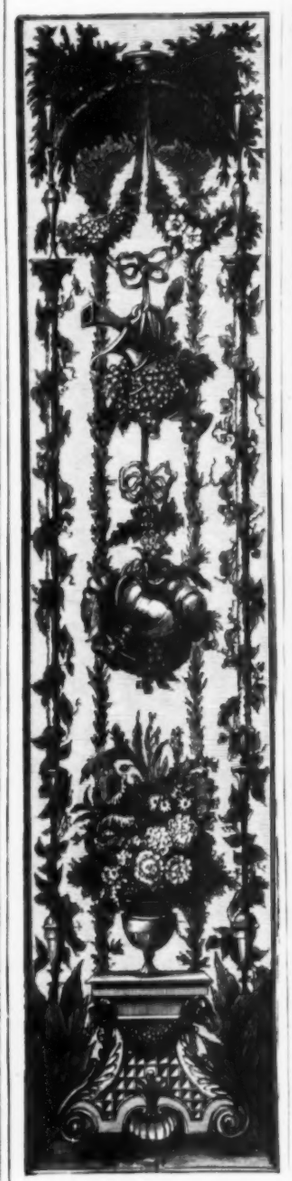
The weaving of silk is of ancient date, and the silk-weavers must have early attained great skilfulness. The production of the Greeks of Constantinople would now astonish us. The *toga* of a Christian senator often contained six hundred figures, and the whole life of our Saviour, the Resurrection of Lazarus, and His other miracles would be pourtrayed upon a single garment.

When Roger, king of Sicily, took Corinth, in the twelfth century, he carried the silk-weavers back with him to Palermo, to teach this Art, then only practised by the Greeks.

From Sicily the industry passed into Italy, and thence extended to Germany, France, and England. Still, silk fabrics were long costly, and of great rarity. They were among the presents of Haroun-al-Raschid to Charlemagne, and were given as offerings to the Church. One hundred and fifty pieces of silk were the ransom, in the twelfth century, of a duke of Cilicia, and 300 pieces were paid as a tribute by an Eastern vassal. In the West, great was the admiration of these fabrics of the Saracens, and the troubadours represented them as the works of fairies.

The use of silk appears to have been very lavish. King Roger caused the palace of Palermo to be hung with silk on the occasion of his coronation. When Charles VIII. entered Venice, the boats sent to meet him were covered with crimson satin, and the sails

We give other examples of the TAPESTRY OF BEAUVAIS—"the Gobelins"—which are of excellence unsurpassed, indeed, unapproached. But the resources of the Empire have been expended to "finish" these productions, and so sustain the renown of the establishment. The works exhibited in Paris are, at least, equal to those of any period; they are pictures in the highest sense of the term, and excite wonder at their elaborate finish—at the "thousand and one" tints that have rendered them perfect as copies of Art and Nature. Under the judicious management of M. BADIN the long-famous Works continue to issue the produce of its looms, and to maintain a staff of "workers" selected from the most able the world can supply. The Exhibition did not show many, but they were of such excellence as to defy competition.







of King Henry VIII.'s ship, when he crossed to meet Francis I. at the Field of Guisnes, were of cloth of gold.

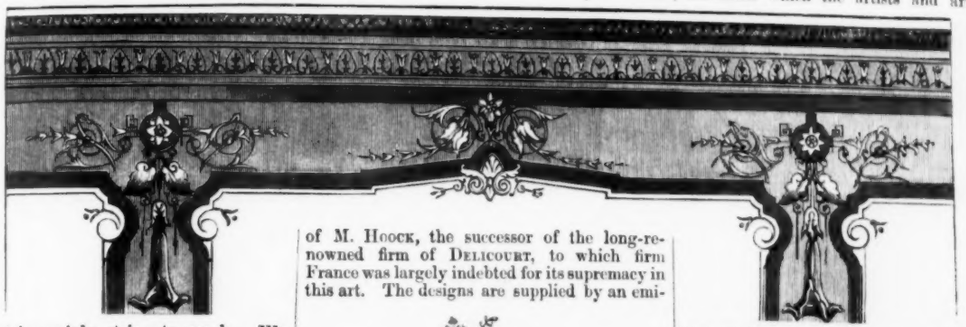
So rich were the satins, as early as the fifteenth century, that "gayer than satin" became a proverb. They were chiefly made in Greece, at Bagdad, Bruges, and in the cities of Northern Italy. From the fourteenth to the sixteenth centuries, Flanders, Venice, Lucca, Genoa, and Milan, were famous for their velvets, satins, and damask; Avignon, Barcelona, and Toledo, for velvets. At Lucca, says Montaigne, even the beds of the inns were furnished with silk and cloth of gold.

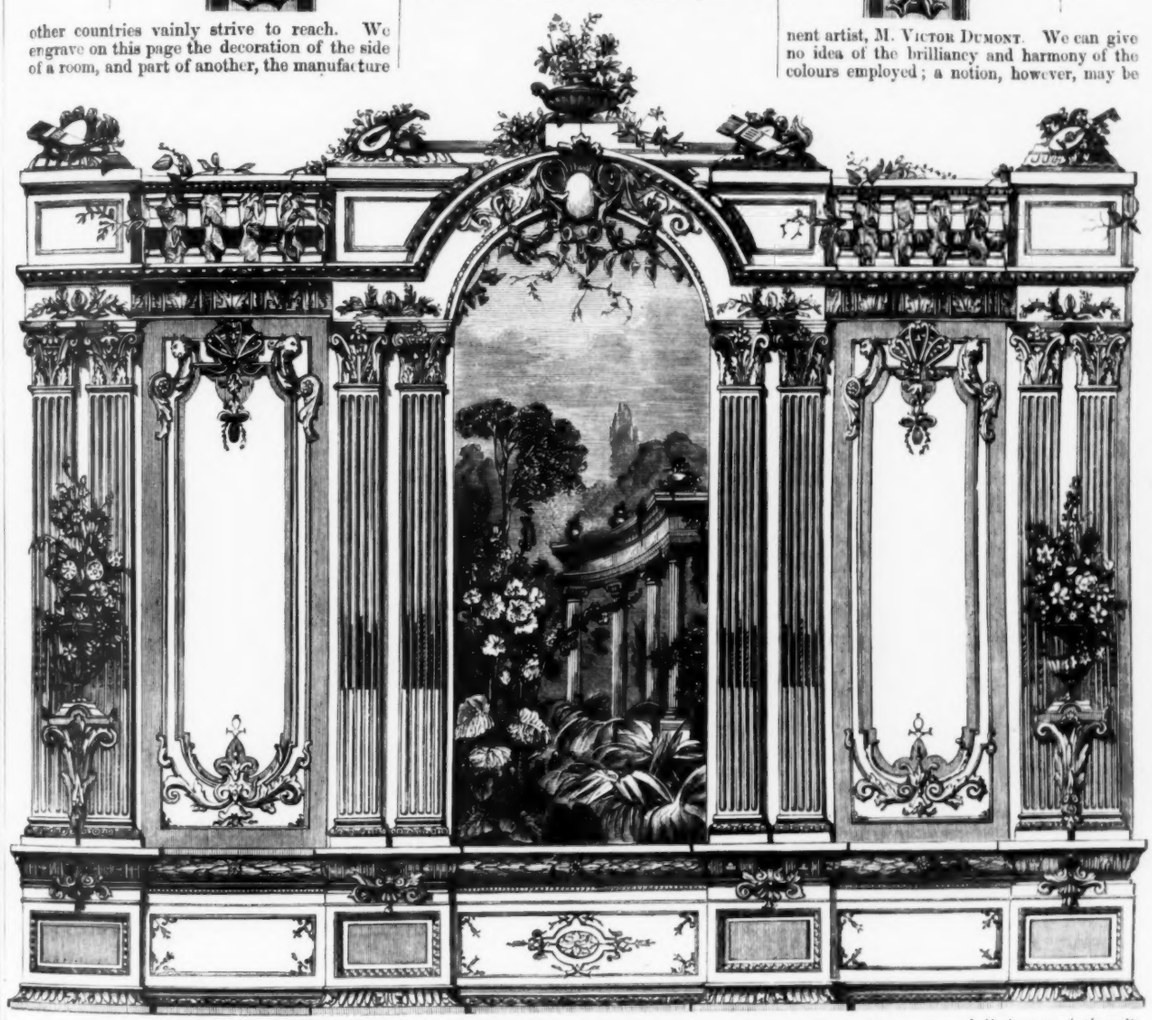
Although there appears to have been early a silk manufactory in France, it was Louis XI. that first established looms at Lyons, and four years later at Tours, when he sent to Genoa, Venice, and Lucca for workmen. Till the revocation of the Edict of Nantes, Tours had no rival in the manufacture, but this disastrous act reduced her silk-workers from 40,000 to 4,000, and Lyons took possession of her industry; but Tours still maintains a reputation for her costly silk damasks for furniture, and the panels for wall decoration in the recent Exhibition were of the first class, both in design and execution.

The weavers of Lyons occupied a large space with their gorgeous fabrics. Like their Tourangean rivals, their furniture silks are of the most magnificent tissues, their designs in the best taste; as, for instance, the satin curtains, style Louis XVI., chosen by the Empress, the white satin hangings with velvet foliage in shades of brown, and others to which the introduction of gold adds a fresh richness. In figured silks for dresses, the gay patterns of butterflies, chrysanthemums, heartsease, roses, and

THE PARIS UNIVERSAL EXHIBITION.

The Paper-hangings (PAPIERS-PEINTS) of Paris maintain their high position; they have an excellence which the artists and artisans of other countries vainly strive to reach. We engrave on this page the decoration of the side of a room, and part of another, the manufacture of M. HOOCK, the successor of the long-renowned firm of DELICOURT, to which firm France was largely indebted for its supremacy in this art. The designs are supplied by an eminent artist, M. VICTOR DUMONT. We can give no idea of the brilliancy and harmony of the colours employed; a notion, however, may be conveyed by the fact that to produce the landscape which fills the panel there have been nearly one thousand separate and distinct "printings."





field flowers (*fleurs des champs*), or the more correct patterns of a severer taste, conventional forms arranged with due regard to the principles of harmony, presented a most brilliant assemblage; while moires antiques, velvets, satins, and plain silks, were of no less excellence in their class.

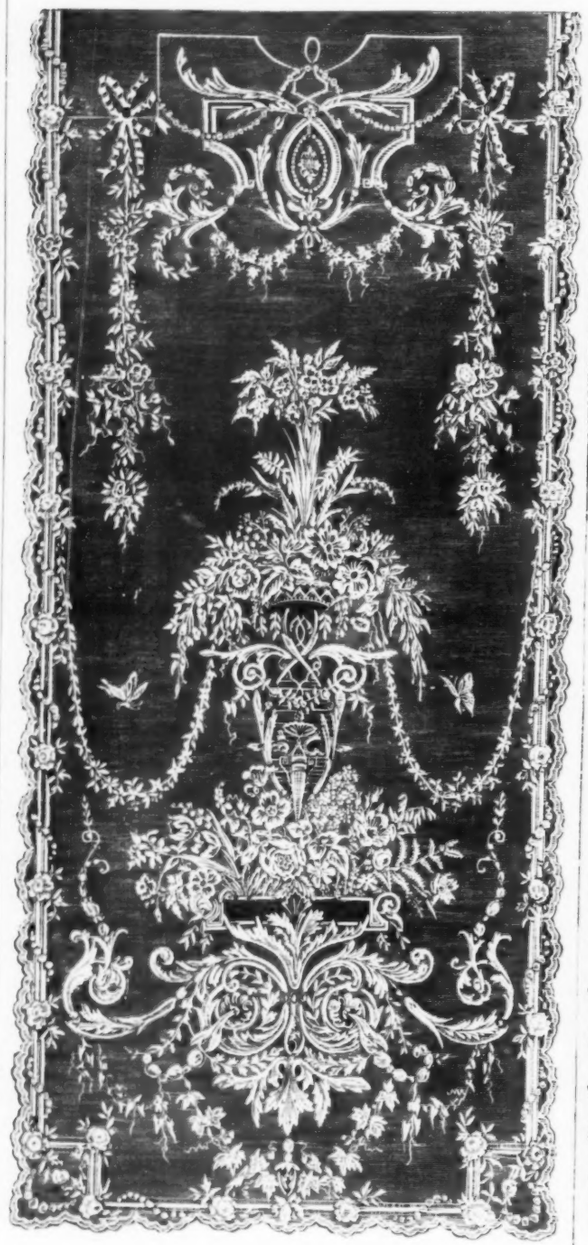
The ribbons of themselves occupied one separate *salle* in the French department of silk goods.

No industry is so subject to the caprices of fashion as the ribbon trade: one year in favour, another discarded for some other fabric. Ribbons are essentially a fabrication of luxury, and only sell when accepted by fashion. To produce what is likely to succeed six months later—for it requires that time to make the designs and arrange the colours—to manufacture, to sell—and, if by good fortune it succeeds, to see the pattern immediately copied by an inferior manufacturer—such are the vicissitudes of the ribbon trade. Of the distress such fluctuations occasion, we have full evidence among our Coventry weavers.

In France, St. Etienne (Loire) is the principal centre of this fabric, which for three centuries has made a considerable increase, due to the great aptitude of the people of that department for industrial works.

Ribbons are woven by the Jacquard. The designs in the Exhibition were of great variety; birds work well in with the patterns, but the most common and popular ornament is flowers. Last year the special fashion was for "*fleurs des champs*," as the French style bouquets of the poppy, cornflower, ox-eye, daisy, corncockle, pink convolvulus, with the addition of wheat or barley. We had them then in every combination, beautifully

The MAISON BLANC—the White House—of Paris is well known as perhaps the most extensive establishment in the world, as "a collection" of all classes and orders of productions in textile fabric. It is



even more famous for its issues of such works as are capable of being influenced by Art—Art sometimes of the very highest character—from designs furnished by artists of ability and renown. M. LEOPOLD MEUNIER, the enterprising and intelligent director of the Maison Blanc, hesitates at no cost that may secure the supremacy at which he aims and achieves.



These CURTAINS are very beautiful, and of admirable workmanship; they are but selections, however, from the many we examined of equal merit.

grouped and shaded on black, white, or coloured grounds in the ribbons of GERENTET and COIGNET, the great manufacturers of St. Etienne. Nor was the little daisy of the field (*paquerette* of the French) omitted. Its crimson tipped flowers form a graceful ornamentation to one of the prettiest ribbons of PREYNALT and ROZIER, who had also the choicest bunches of the poet's narcissus on a black ground, and bunches of the scarlet poppy on a white. We cannot enumerate all the lovely patterns in this class—the orange flowers for the bride, the lilies of the valley, and others. The Ribbon Court was a perfect garden of flowers.

The English silk weavers in the Exhibition shone most in their moires antiques, all the specimens of which were purchased by the French houses, and the plain silks of the Spitalfields weavers are also equally esteemed. Those of TAYLOR AND STOKES attracted and deserved special notice. The silk shawls of CLABBURN, of Norwich, have already a European reputation.

Of other countries the fabrics were too numerous to particularise. Austria has made great advances in her ribbons and other silk products. Switzerland, where Zurich manufactured silk, five centuries back, received golden medals for her silks and ribbons; Russia had abundance of silks in the sixteenth century, when the fair of Novogorod was the emporium of Greece, Turkey, the Levant, Arabia, and India. The silks she exhibited were of the richest tissues, together with gold and silver lamas from Moscow.

The fabrics of Turkey, India, and China, offer little variety. Faithful to their old traditions, their stuffs are still to be distinguished for richness of texture, variety of ornament, and perfect management of colour.

The JEWELS of M. FONTENAY, of Paris, are among

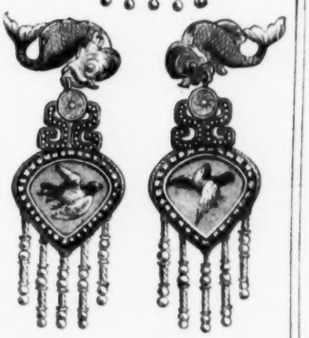


the most refined and beautiful, as well as costly, of



their class. They are valued not alone for their intrinsic worth; the admiration they excite is the result





several, principally BROOCHES and EARRINGS. Of the two PENDANTS the ground is jade, the birds and drops being of diamonds and rubies.











less of their actual value than of their grace and excellence as works of Art. We have engraved

III.—FLAX.

Flax and hemp are the principal stalks whose fibres are used for weaving. A few others may be added to the list: the grass-cloth of the East, the stalk of a kind of nettle (*Urtica nivea*), from the Island of Formosa, and some of the provinces of China; abacca, or *Musa textilis*, and, most delicate of all, the filaments of the leaves of the wild pine-apple of Luçon, in the Philippine Islands, well known to us in Europe, with its fine embroidery, under the name of pine-apple thread. The New Zealand flax (*Phormium tenax*), caoutchouc and jute, complete the list.*

* To these may be added the vegetable wool made from the leaves of the pine.

The linen of Belfast, of France, and Belgium, and the cambrics of Valenciennes and Lille, are not within our province, but the damask linen of our own country, France, and Saxony, offers more of an artistic character. The French have brought their table linen to great perfection, and unbleached specimens exhibited by CASSE, DANDRE, and others, in which silk is introduced to throw out the pattern, are perfect pictures executed in flax; but none surpass the traditionary beauty of the Saxon damask, still among the choicest hoards of the lover of fine linen, so satin-like, yet so tender from age, as only to be produced on gala days and other important occasions. PROELSS, of Dresden, well deserves the gold medal for these fabrics.

The MAISON BLANC—the White House—of Paris is well known as perhaps the most extensive establishment in the world, as "a collection" of all classes and orders of productions in textile fabric. It is



even more famous for its issues of such works as are capable of being influenced by Art—Art sometimes of the very highest character—from designs furnished by artists of ability and renown. M. LEOPOLD MEUNIER, the enterprising and intelligent director of the Maison Blanc, hesitates at no cost that may secure the supremacy at which he aims and achieves.



These CURTAINS are very beautiful, and of admirable workmanship; they are but selections, however, from the many we examined of equal merit.

grouped and shaded on black, white, or coloured grounds in the ribbons of GERENTET and COIGNET, the great manufacturers of St. Etienne. Nor was the little daisy of the field (*pâquerette* of the French) omitted. Its crimson tipped flowers form a graceful ornamentation to one of the prettiest ribbons of PREYNALT and ROZIER, who had also the choicest bunches of the poet's narcissus on a black ground, and bunches of the scarlet poppy on a white. We cannot enumerate all the lovely patterns in this class—the orange flowers for the bride, the lilies of the valley, and others. The Ribbon Court was a perfect garden of flowers.

The English silk weavers in the Exhibition shone most in their moires antiques, all the specimens of which were purchased by the French houses, and the plain silks of the Spitalfields weavers are also equally esteemed. Those of TAYLOR AND STOKES attracted and deserved special notice. The silk shawls of CLABBURN, of Norwich, have already a European reputation.

Of other countries the fabrics were too numerous to particularise. Austria has made great advances in her ribbons and other silk products. Switzerland, where Zurich manufactured silk, five centuries back, received golden medals for her silks and ribbons; Russia had abundance of silks in the sixteenth century, when the fair of Novogorod was the emporium of Greece, Turkey, the Levant, Arabia, and India. The silks she exhibited were of the richest tissues, together with gold and silver lamas from Moscow.

The fabrics of Turkey, India, and China, offer little variety. Faithful to their old traditions, their stuffs are still to be distinguished for richness of texture, variety of ornament, and perfect management of colour.

The JEWELS of M. FONTENAY, of Paris, are among



the most refined and beautiful, as well as costly, of

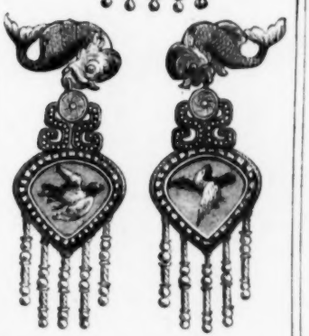
their class. They are valued not alone for their in-



trinsic worth; the admiration they excite is the result

several, principally BROOCHES and





EARRINGS. Of the two PENDANTS the ground is jade, the birds and















drops being of diamonds and rubies.

less of their actual value than of their grace and excellence as works of Art. We have engraved

III.—FLAX.

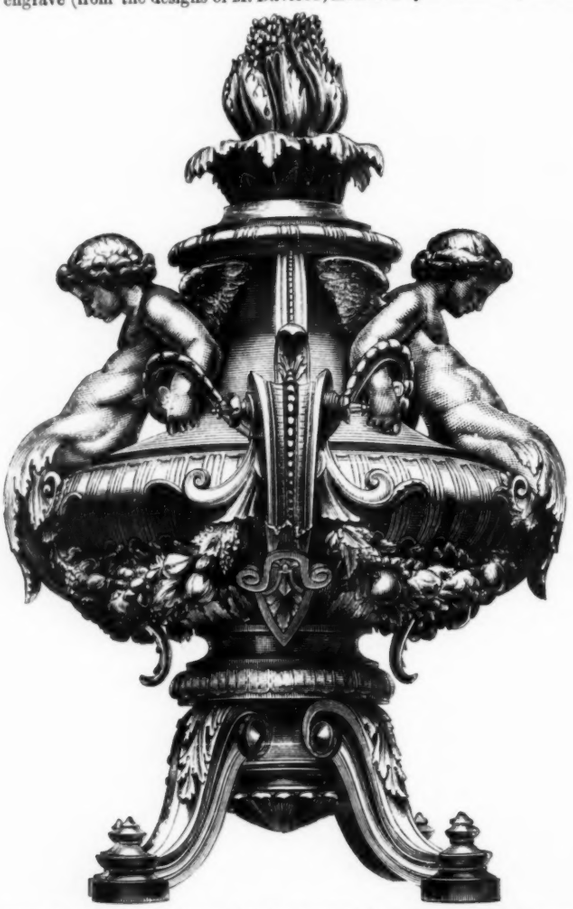
Flax and hemp are the principal stalks whose fibres are used for weaving. A few others may be added to the list: the grass-cloth of the East, the stalk of a kind of nettle (*Urtica nivea*), from the Island of Formosa, and some of the provinces of China; abacca, or *Musa textilis*, and, most delicate of all, the filaments of the leaves of the wild pine-apple of Luçon, in the Philippine Islands, well known to us in Europe, with its fine embroidery, under the name of pine-apple thread. The New Zealand flax (*Phormium tenax*), caoutchouc and jute, complete the list.*

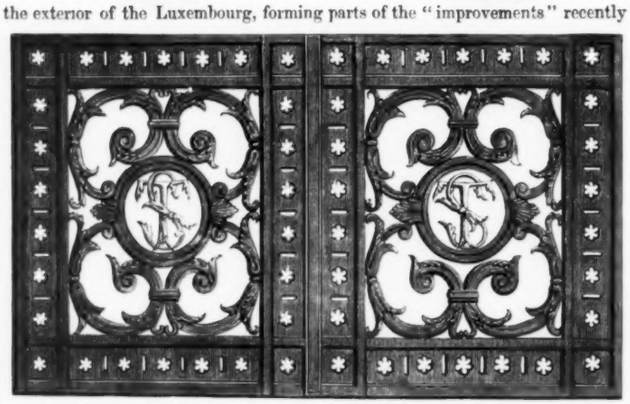
* To these may be added the vegetable wool made from the leaves of the pine.

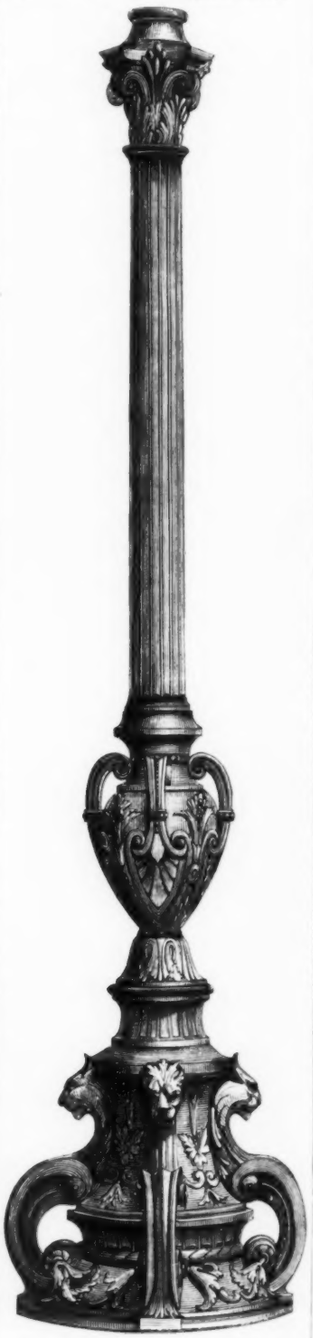
The linen of Belfast, of France, and Belgium, and the cambrics of Valenciennes and Lille, are not within our province, but the damask linen of our own country, France, and Saxony, offers more of an artistic character. The French have brought their table linen to great perfection, and unbleached specimens exhibited by CASSE, DANDRÉ, and others, in which silk is introduced to throw out the pattern, are perfect pictures executed in flax; but none surpass the traditionary beauty of the Saxon damask, still among the choicest hoards of the lover of fine linen, so satin-like, yet so tender from age, as only to be produced on gala days and other important occasions. PROELSS, of Dresden, well deserves the gold medal for these fabrics.

We have already done justice to the works of M. Matifat, of Paris, a Bronze manufacturer of merited eminence. Those we now engrave (from the designs of M. Daviou, modelled by M. Murgey) decorate the exterior of the Luxembourg, forming parts of the "improvements" recently introduced into the grounds that environ the Palace. M. Matifat is entitled to the highest credit for the manner in which he has discharged his portion of the important task. The subjects are sufficiently apparent from the engravings.









IV.—COTTON.

Cotton is the tissue latest applied to fabrication. Wool, silk, and flax had been transformed into perfect stuffs when cotton first began to be woven. Until the fourteenth century, the Orientals and the people of the Levant were alone in possession of the means of working cotton.

England was the first to effect for cotton what France and Italy had done for silk. The task was difficult, to twist and unite filaments so fine and so short as scarcely to exceed an inch in length. It is not necessary to enter into the details of this prodigious industry which, for three quarters of a century, has increased year by year.

Following the same plan as we have adopted with respect to wool and flax, of abstaining from all observations on the plain materials, we would at once direct the attention of our readers to the brilliant display of the manufactures of Mulhausen, a town in Alsace, which has long been celebrated for the beauty of its impressions upon wool, cotton, and silk. At the beginning of the century indigo-blue and Turkish red were the only colours employed for printing on stuffs, since then the number has progressively enlarged, and now above thirty are used.

The furniture chintzes (*perses*) were all of the softest grey ground with flowers of colours admirably combined; but more elegant and showy than these are the lately invented cretonnes, a thick tissue covered with patterns imitating the old Indian stuffs in design, and

M. Coffignon is one of those manufacturers who produce common as



well as costly works, giving to the former all the Art-value of the latter,



and exhibiting taste in productions of the cheapest order. In addi-



tion to a Monstrance, admirably designed, we engrave nine of his



coated with silver, produced in immense variety, at singularly small cost



for merit of design. Some are set with gems, others are par-



tially enamelled; while others,



worth but a few francs each,



are capital examples of Art.



Brooches. These are of metal oxidised, thinly

to the purchaser; each, however, is conspicuous



As a manufacturer, he has a foremost place.

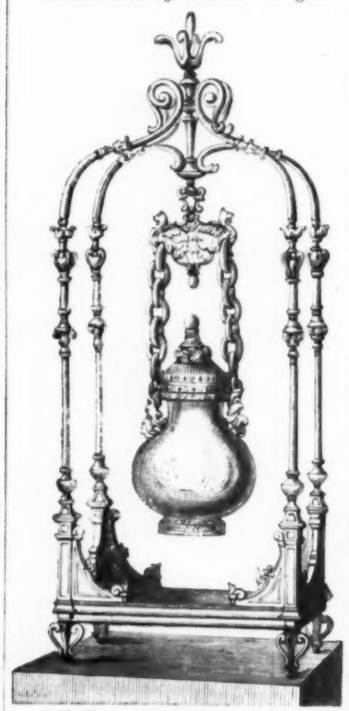
also in colour. Of this the French cotton printers exhibited a magnificent display, in the same room with their show of printed cotton and printed muslin for dresses, in which seem concentrated all the artistic taste and invention the eye could desire.

Dolfus Mieg's *piqués* for dresses are printed in flowers, heartsease or *bluets* in colours, his muslins with flowers or leaves of grisaille or shades of blue. Some have wreaths of flowers terminating in small photographs set in medallions.

Next in attraction to the French exhibition was the Swiss. The eye is perfectly dazzled with the brilliancy of the scarlet cottons fabricated, not for the rich and the elegant, but for the labouring classes. The Turkey red of Rister, Ziegler, Tschudy, and others, was one of the most remarkable displays in this class. Their grey muslins were also beautifully printed. Of the embroidered muslins we have already made mention.

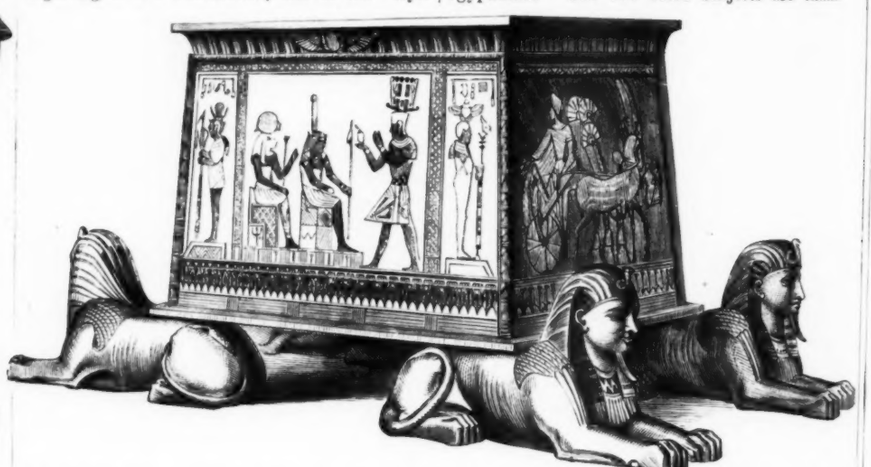
The English section exhibited so few printed cottons or muslins, as to give no means of comparison with the products of other nations, but the display in the French and Swiss courts showed us how great the development in other countries this branch has attained. With their superiority in colour and design they bid fair soon to deprive us of our boasted supremacy, unless more is effected towards the education of our manufacturers. As an accomplished statesman observed on the occasion of the preceding exhibition, "The French have taught us many lessons, let us only show we have profited by them."

The collection of jewels and "Art-gems" of M. Baugrand, of Paris, were among the most perfect and beautiful in the Exhibition. The leading object of our selection is a Jewel-box, of Egyptian character. Another engraving is of a Tea-service, also in the "style | égyptienne." The two other subjects are examples of the minor matters which M. Baugrand subjects to the influence of the highest and best Art.









GOLDSMITH'S WORK, SILVER AND JEWELLERY.

BY HAIN FRISWELL.

The art of the goldsmith is not only one of the most ancient, but also of the most durable, arts in the world; for while marble and the brazen monuments of kings have long ago perished by the tooth of time, the disintegration caused by weather, or by chemical change, the personal ornaments of the kings, in silver and gold, or the very jewels which they most prized, as brilliant as when first cut, have been recovered from the graves of Etruria and the sepulchres of Egypt, so fresh and perfect that their patterns—original in their grey antiquity—serve our present workmen, and delight as well as adorn the living beauties of Rome, of Paris, of London, and of that new world undreamt of in those distant ages—America.

The passion of adornment is inherent in the human breast; and that the best and dearest part of humanity should be adorned with that which we all hold to be most precious, is but natural. Woad and war-paint, beads and feathers, may serve the savage, but the civilised man naturally betakes him to the precious indestructible gold, and the jewel cut with the nicest art, and polished with extreme difficulty. So, too, science, which advances us towards that which is useful, aids us in producing the beautiful. Before Newton so plainly demonstrated the diffraction and reflection of light, the highest brilliance of the diamond and other precious stones was

The honoured name of MINTON, of Stoke-upon-



Trent, obtained augmented renown in the Ex-



hibition, not only by the award of a gold medal, but by the universal accord of "all nations." The collection was of great extent, comprising nearly every variety of form and ornamentation as applied to ceramic art. They were of excellence second to none; and England is greatly indebted to the firm for upholding its character in this branch of Art-manufacture.

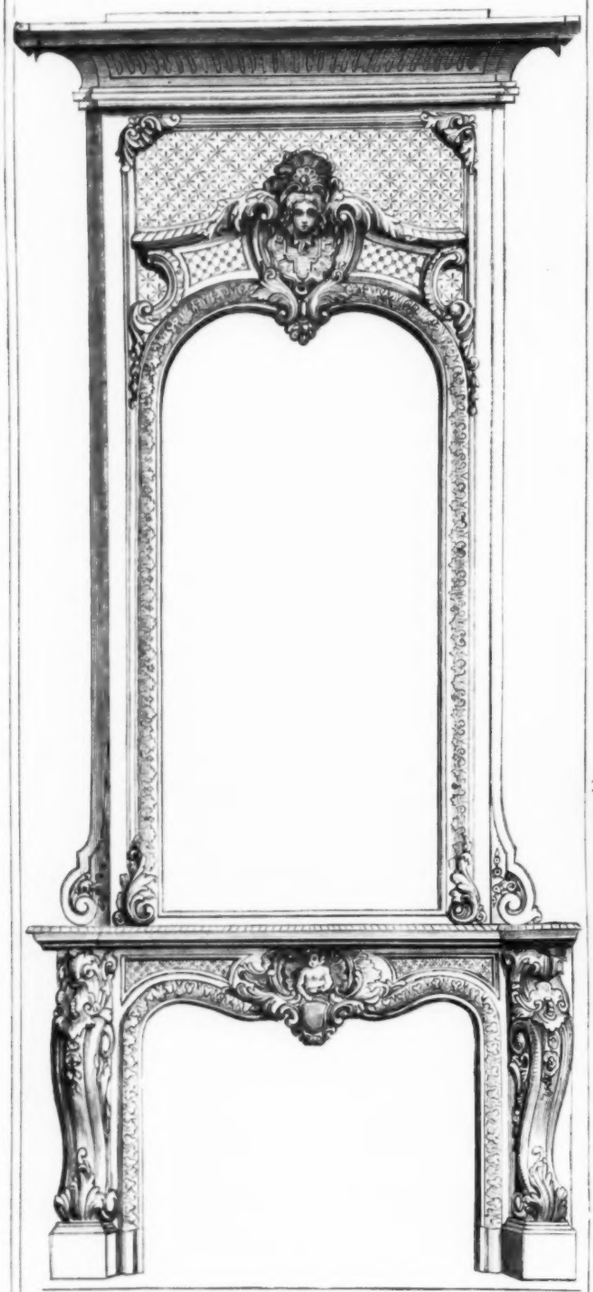


The principal object we now engrave is a large VASE which attracted general admiration among the best of the works exhibited in 1867.

not known; and in the jewellery of the Tudor period, as we can perceive even in oil paintings and illuminations, as well as in amples that remain to us, the stones are like those which now adorn Eastern kings—table-cut, transparent-like pieces of flat stone, with bevelled edges, and but little more brilliant than glass itself. Greater knowledge brought us greater beauties in the jewels and in the precious metals; but bright and beautiful, corruscating, sparkling and reflecting, as they have been made, it is yet felt that adornment simply by the aid of the jewel is a rude kind of pleasure. Mr. Ruskin thinks that a time will come when we shall "relegate to the adornments of the chariot and the trappings of the steed the heavy roundels of gold and the barbaric pearl," and call our true jewels the good men and women whom our influence makes: that happy time is not yet reached, but we have at least gained that when all true jewellery and gold and silver work must be in effect not merely a piece of rich barbarism, but more or less a work of Art.

This being conceded, it will be evident that as Art, in a restricted *métier*, improves but slowly, we can have made but little progress since the Exhibition of 1862; and this advance, we must own frankly, is rather with continental exhibitors in the Paris Exhibition than with our own. Nor indeed are they alone, since from

We engrave a very "neat" and admirably executed CHIMNEY-PIECE



of white marble, contributed by M. JACQUES ROUSSEAUX, of Antwerp.

We engrave on this page another CHIMNEY-PIECE, of red marble, one of the



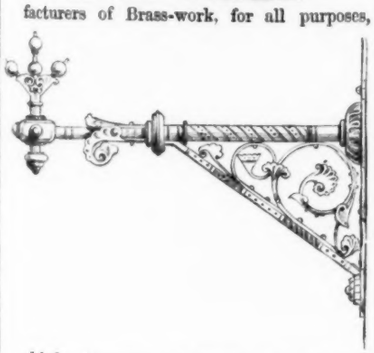
contributions of M. PARFOURY, an eminent marble manufacturer of Paris.

America we noticed some excellent work by Messrs. TIFFANY, of New York, including a silver model of the steamer *Commonwealth*, a paddlewheel boat with four decks, which is marvellously done. There was also a smaller model of the *Vanderbilt* by J. DEAN BENTON, and some excellent tea-services of good form and very sound and clean workmanship (*vide* Art-Journal Catalogue); and drinking cups and centre bowls decidedly good. The Messrs. Tiffany did not send any ambitious Art-work, but the articles they exhibited were thoroughly well wrought. In the same category, as being ingenious work of its kind and well put forward, we may call attention to the filagree work of Turkish manufacture; and much of East Indian work of the same kind; gilt and frosted baskets, egg-cups, candlesticks, and salvers. In this the Indian far surpasses the Turkish workman. In the Italian Court this fragile but ingenious production was exhibited by M. EMILE FORTE, of Genoa; and excellent work it is, surpassing in design and form, but not equalling in execution, that from Hindostan. The number of articles which are made up in this way is curious—fans, combs, buckles, boxes, and even *passe-partouts* and picture-frames being of the number.

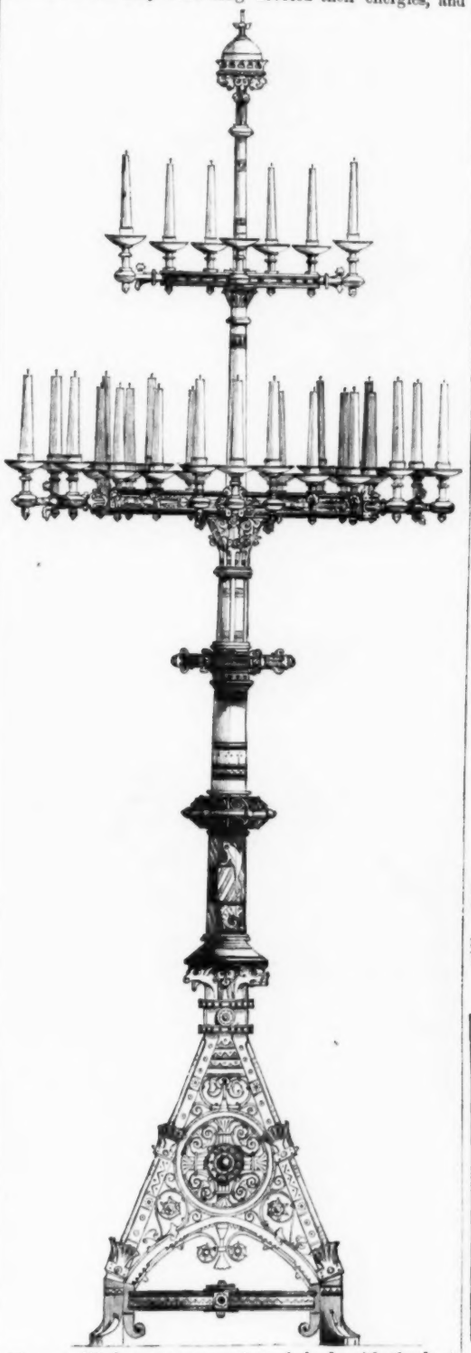
M. CHRISTESEN, of Copenhagen, and M. C. MOELLER, of the same city, exhibited some excellent solid and durable silver work, partly oxidised; a looking-glass frame by the latter, with standards, is truly and worthily wrought out. The Norwegian silversmiths (one would think the climate too rude and cold for such trifling) also put forward a fine bouquet of flowers, wholly of filagree work; and a waistbelt covered with plaques in filagree, which is curious, if not excellent. It is to be remarked that all

Messrs. HART, of London, are eminent manufacturers of Brass-work, for all purposes,

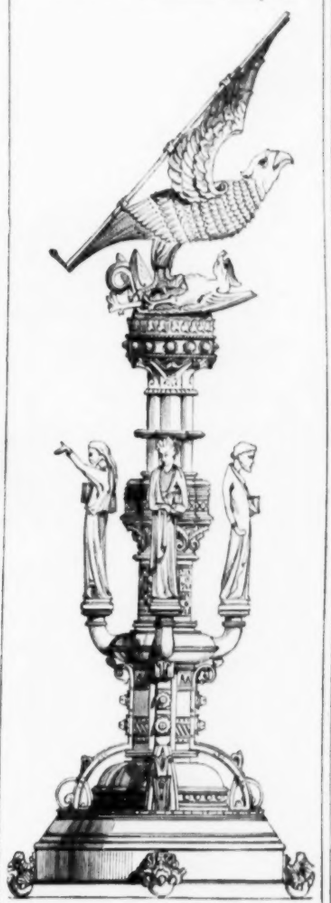


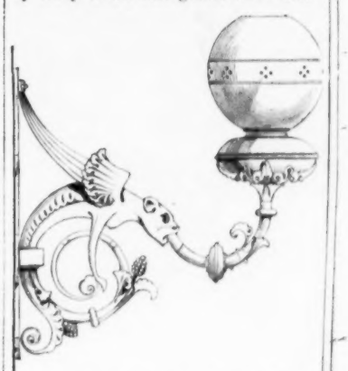


chiefly, however, for church uses. To that branch of art they have long devoted their energies, and with unqualified success—competing, indeed, with the best



producers of the Continent. They derive aid from accomplished artists, and by study of the best guides and safest





authorities of all ages and countries.

the Danish and Norwegian plate is good in form and of excellent workmanship, if the workers have not yet arrived at the extreme and somewhat useless degree of polish of the English and French.

Next to form in plain work, we must also praise the colour of the plate of the northern countries. Colour is produced partly by burnishing, that is, rubbing down a soft substance with a harder one, or by blue stone and a series of cutting powders, to which succeeds rouge and the ball of the workman's hand. Simple as this process may seem, it is in reality not so. A dull colour with no reflection, a black cloudy appearance, in which there are certain *nuances* of a red colour, called by the workmen "foxy," can be at once detected in plate improperly polished, and is often seen on the surface of electro-plated goods. The beauty of plate made for general use, and without artistic ornamentation, must, therefore, always lie in form and colour; and in these two essentials the productions of Norway, Denmark, Russia, and Sweden, and also of America, are noticeable in a praiseworthy degree.

The question whether Art-work is permissible in the precious metals is one which the custom of antiquity, no less than that of the present time, has answered in the affirmative. Perugino, Michel Angelo, and even Raffaelle, are asserted or known to have produced designs for silver work; and the free and bold handling of Julio Romano may be recognised in the designs of old Italian plate. Benvenuto Cellini, has by this work alone made himself an immortal name, and it is only in the present day—although in minute ornamentation the silversmiths of Louis XV. and Queen

Herren Lövenson, of Berlin, and Mr. Yacoby, of London, were among the most extensive and meritorious of the contributors from Prussia.







Their works, principally in oak, are admirably carved; they comprise an immense variety of furniture for all possible uses. The designs are, for the most part, of great excellence, being sometimes adaptations from established authorities, and sometimes from models by the best artists of Germany.





Anne were not without merit—that we have a genius who can in any degree claim to be his successor, Antoine Vechte.

This great workman, who is insufficiently educated in Art (whence certain failures always arising from a temerity which is the offspring of an imperfect anatomical knowledge), first made his appearance in Paris as an imitator of Cellini, and was thence brought to England by Mr. John Mortimer, one of the founders of the house of Storr and Mortimer. The small vases and cups produced by Vechte, as the work of Cellini, and sold at a great price by the antiquity dealers of Paris, are very charming (perhaps his imitations are the finest productions of the artist); but in England he was enabled to work on original conceptions, which, while they dignified silver work, and raised it to the level of Art, certainly never paid the producers except in fame or as an advertisement. Vechte, therefore, is properly a French workman, although his finest works, produced in England, were shown in the exhibits of Hunt and Roskell. But he has his pupils, and properly enough he has founded a school. Of his school the chief are the Brothers Fannière (A. F. and J. T.), of the Rue Vaugirard, whose *orfévrerie joallerie et bijouterie* are truly *objets d'Art* (*vide* Art-Journal Catalogue). These gentlemen carried off the first gold medal awarded to silver plate; and in *repoussé* work (which, in his report, Mr. Cayley curiously and ignorantly calls *sculpture*) they have attained very high perfection. Two shields, one in iron and silver, and the other in steel, were the chief pieces of work shown, although one was not finished. The hand of the

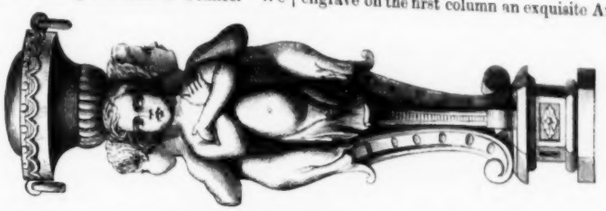
To M. Froment-Meurice we have already accorded justice. It is a privilege to engrave



other of his many rare, valuable, and beau-



tiful works, which hold high places among the most perfect of the many contributed by the jewellers and goldsmiths of France. We engrave on the first column an exquisite Amphora



of crystal, the ornamental portions being in "enamel," and a charming Bracelet. Our other engravings are of an exquisitely modelled Seal, and a gem of the purest water—a "Coffret"

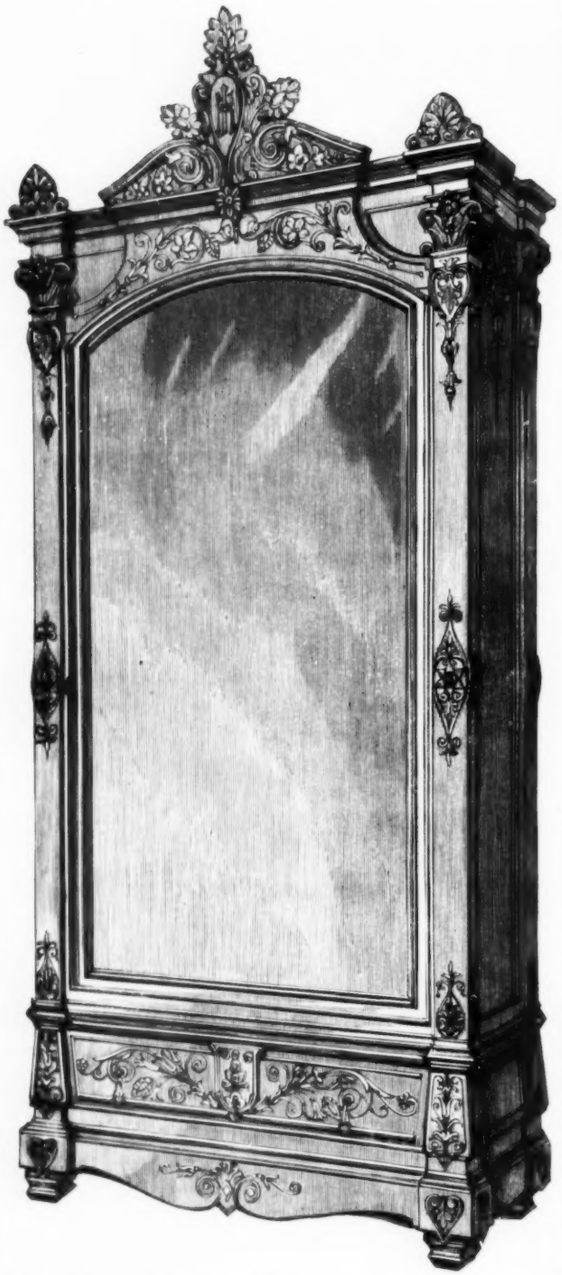


of rock crystal, made for the Prince Metternich, to enclose a precious relic of Charles the Fifth.

master can be traced in these; the subjects are taken from the "Roland Furieux," and are noble in design; the *relievo* is very high, and the iron has been dealt with as if it were malleable as copper. The *repoussé* work quite equals in force that of Vechte; and in freedom, generosity of thought, and true Art-work, very far surpasses that of Mr. Armstead, to which it has been compared. The Roland shield has been purchased by Baron Boo. The Fannières also exhibited a vase for iceing champagne, covered with artistic work, and very excellent in shape. A silver gilt centre for table, and another but slighter *spécialité* of theirs, seems to be engraved jewellery and silver work. There was a clock with two subjects, Music and Painting, engraved on it, which is charming. In all the work exhibited by these gentlemen one can see that the heads of the house are themselves Art-workmen, not mere dealers in gold and silver plate and precious stones, as too many of our so-called goldsmiths are. There were in their case a *café Turc*, with small silver vases to hold the cups, excellently executed; a vase and a basin oxidised and partly gilt; a tea-service of very artistic design, made for M. Achille Fould; and a laurel crown of silver gilt, given by his native town, Agen, to Jasmin the poet. Each of these works has had thought, care, great artistic feeling and knowledge, expended upon it; the result, we need not say, is that each piece is worthy of preservation and admiration. Lovers of really fine Art-work in the precious metals will be wise to secure such specimens as the Fannières turn out; it is more than probable that even as a speculation, as such works must increase in price, the purchase would be a wise one.

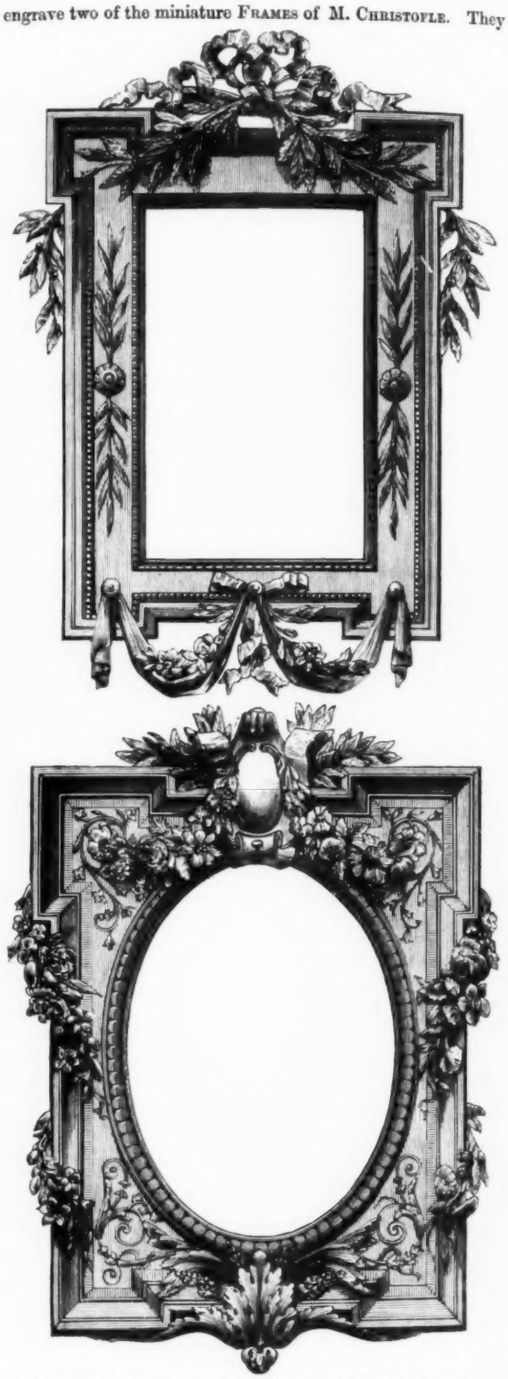
Another pupil of Vechte is Morel Ledeuil, who has boldly,

This engraving is of a CABINET manufactured by M. ROLL, one of the leading Ebenistes of Paris. It is of ebony, the ornamentation



being of bronze-doré. It is skilfully designed, and with "nicety" in all its parts; being, indeed, among the best of its class in the Exhibition.

We engrave two of the miniature FRAMES of M. CHRISTOFLE. They are



of exquisite design and refined beauty; of bronze-doré and argenté.

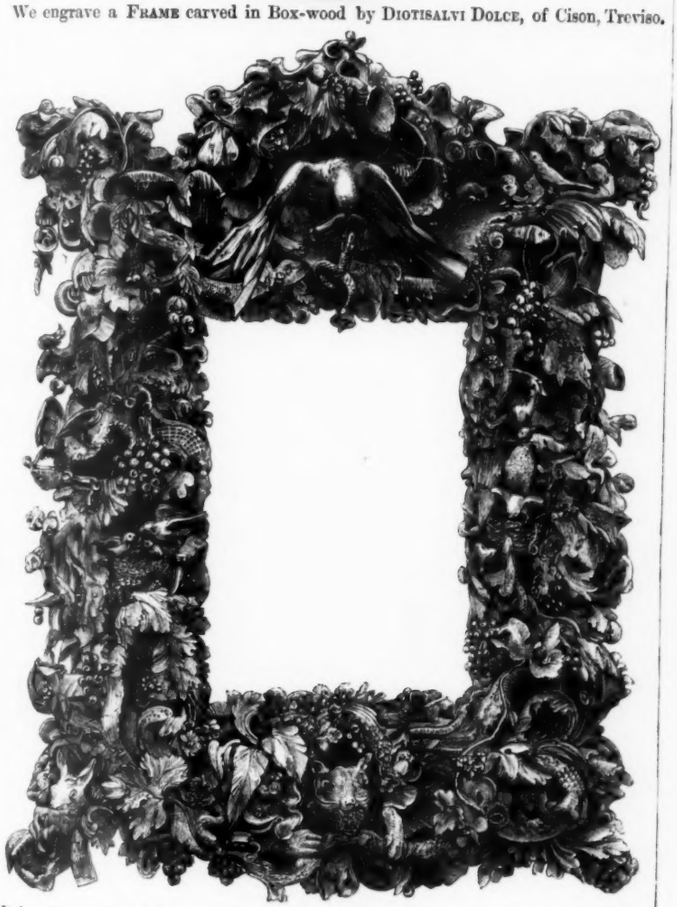
not rashly, ventured into competition with his master in producing the Milton shield, which was seen in Messrs. ELKINGTON'S exhibits, and which is a very graceful, tender, and charming work of Art (engraved in the Art-Journal Catalogue). He justly merits the gold medal he has won. Vechte, it will be remembered, produced for Hunt and Roskell a tripartite shield, in which Shakspere, Newton, and Bacon were illustrated each by an oval plaque of silver in *repoussé*, set in a frame of iron damascened in gold.

The house of FROMENT-MEURICE has long been known to lovers of artistic plate. Excellence of design, happiness of adaptation, play of fancy, and great care and cleanliness in execution, characterise all that Meurice has done. There is also a certain love of luxury visible in his manner that gives a Parisian *abandon* and richness to his works, many of which are reproductions of Pompeian, Etruscan, and Grecian forms and patterns, and novel adaptations of these forms to our modern necessities. This, therefore, is true Art-work. There was a group of candelabra and a centrepiece in *cristal de roche* and silver, made by this firm for his Imperial Majesty Napoleon III., which stands alone. There was nothing so beautiful in England, nor indeed of its kind in the Exposition. Meurice's jewellery shows very fine taste; the stones are well selected and set, and are finer, purer, and not so "showy" as those of his Parisian brethren (*vide* Art-Journal Catalogue). The smaller work of this house, salt-cellars, cream-ewers, &c., even to dagger and sword handles, is artistic, rich, and worthy work.

We engrave a BASKET of silver filagree, executed and exhibited by Herr THOSKRUP, of Christiania, Norway; a work of great merit, and of singular beauty in design and finish.



We engrave a FRAME carved in Box-wood by DIOTISALVI DOLCE, of Cison, Treviso.



It is a fine and forcible "story," told by a master-mind and hand; animals, birds, and insects, are seen among vine leaves. They work out the purpose of the artist.

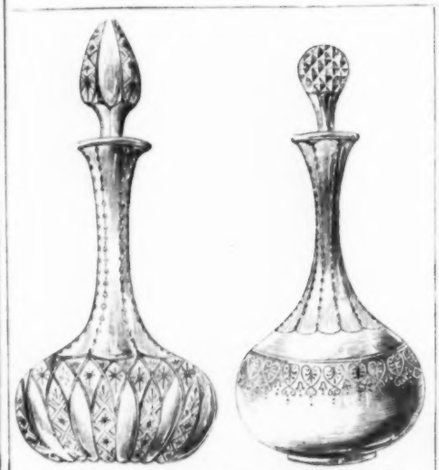
The Bronze CHANDELIER, a work of true Art, is the production



of JOSEPH MICHIELI, a distinguished artist-manufacturer of Venice. The "Sea-Queen" was a very valuable contributor.

Next to Froment-Meurice, and in the opinion of many even surpassing it, were the exhibits of M. ODIOT. But in richness and delicacy the firm just noticed is far in advance. M. Odiot showed three large and ambitious pieces of presentation plate, which illustrate and celebrate the Creasot Iron Works (*vide* Art-Journal Catalogue). Muscular smiths, weary with toil, strong and soiled with work like Vulcan, are seated at the base of the candelabra and centre-piece, in the midst of unfinished portions of their labour; and the great merit of the work is its thorough fitness. Heavy in design, and somewhat rough in execution, it is still truthful, and full of the right feeling; and the pieces strike one as altogether more worthy of presentation to the Stephensons and Brasseys of the day than the work our English firms turn out. Larger, freer, more generous and important than our own, this work must win admiration—or rather wring it—from a rival. It is but fair to say that the average of the other work exhibited by Odiot is not nearly so high as that of these three chief pieces.

Turning to another great firm, that of CHRISTOFLE, the critic was almost overwhelmed with the magnitude of the collection, the space it occupies, and the number and the richness of the work. But it must be borne in mind that a huge concourse of plate is, in an artistic sense, rather than otherwise, harmful. What one wishes to ascertain is, the ability of the artist or exhibitor; and this may sometimes be seen by a single brick from Babylon. But in M. Christofle's exhibit we had Babylon to judge of the brick. There was a centre of a table, in gilt work, and a looking-glass, a



We devote a page to engravings of TABLE-GLASS



contributed by Messrs. COPELAND AND SONS, of London. They are not glass manufacturers, except in so far as works made expressly for them are decorated from their own designs by artists they employ; consequently no medal was awarded to them in this class, although the great merit of their "exhibits" was universally acknowledged.





whole gallery of gods and goddesses, Cupids, Victories, Venuses, Neptunes, Amphitrites, and last, but not least, the beautiful city of Paris, upon whom all these gods and goddesses are attending. This work has all the faults of such pieces. It is diffuse without being effective: and it is so vast that it is only at the great feasts of the Hôtel de Ville it can be seen to advantage. The figure-work of Christofle seems to us to be coarsely luxurious, and to want that kind of exquisite finish which is seen in the work of Froment-Meurice, and that artistic excellence which the Brothers Fannière produce. Still there is a great merit in some of Christofle's work, and while the crowd is attracted by the "*surtout de table pour S.M. l'Empereur*," and the grand silver-gilt galaxy of the "*surtout et service de dessert de la ville de Paris*," others, who are lovers of Art, could step aside and admire a little *cafetiere*, coffee-pot, cream-jug, and sugar-basin, which, at the price of 2,500 francs, would put the purchaser in possession of a real work of Art. It is covered with small foliage, that here and there interlaces a figure, and has, by some process which the worker assures us is a secret, but which surely our silversmiths could easily reproduce, assumed a creamy tint, somewhat between a light oxidisation and our whiter and colder frosted work (*vide* Art-Journal Catalogue). M. VEYRAT, of the Rue Château d'Eau, exhibited a fine figure of bronze, silvered and oxidised, of Ganymede, which, of course, cannot be distinguished from silver work, and a silver *surtout de table*, which is very meritorious. Veyrat also in his work exhibited objects in enamel and gold, which, for

31 MH68

The beautiful object engraved on this page—one of the many admirable issues of Messrs. Hunt and Roskell—is the work of Antoine Vechte, by whom it was executed, in platinum *repoussé*, for his Royal Highness the Duke D'Aumale. It is the Cover of a Missal of



rare Art-value, commenced by an ancestor of his Royal Highness A.D. 1390. The subject of the cover is The Assumption of the Virgin. This production of the accomplished sculptor has been justly classed among the foremost Art-works of the Age—a *chef-d'œuvre* of the Exhibition.

delicacy of work, tone, and colour, go far to rival the Japanese work, and this is very high praise (*vide* Art-Journal Catalogue). M. Rudolphi, besides showing a fine dish, *oxidé*, chased in high relief with the subject, "*Joseph vendu par ses frères*," has a method of setting jewels in his silver-work which is a reproduction of a mediæval method that may now pass for a novelty. The small and delicate oxidised work of Rudolphi is of very high class. He exhibited a most beautiful vase set with emeralds; scent bottles and dagger handles; paper-knives made rather to stab the critic than to cut the book, and sundry articles *de luxe* which are worthy of great praise. There was a small group (*vide* Art-Journal Catalogue) of the Flight into Egypt, into which pearls are cunningly and artistically introduced. M. Coffignon, Aîné, had, among some curious chain work in oxidised silver and gold and silver, a *coup de chasse* which is worthy of remark, and a little casket purchased by the King of Spain, that does credit to the taste of his Majesty (*vide* Art-Journal Catalogue). Messrs. Maurel et Fils, of the Boulevard de la Madeleine, put forward several *pièces d'Art*, which are truly admirable; they exhibited also silver with blue enamel, swords with oxidised silver hilts, and a fine work of Art especially calculated to please the French taste—an ebony and silver arm-case, and an oxidised shield, with a fight chased

MM. Ch. Pillivuyt and Co. are manufacturers of Porcelain at Mehun and Nevers; they have establishments in Paris and in London, and are among the principal fabricants of France. M. Pillivuyt received a gold medal with the universal accord of all competitors. The productions of the firm are of the highest order. In all cases they are ornamented by the skilful pencils of accomplished artists. Their chief merit, however, consists in the originality of the colours employed; these are principally of subdued tints. The Court of Porcelain and Earthenware was full of suggestive objects—objects which have, no doubt, been carefully studied by manufacturers of other countries.



in high relief on it, which is not unworthy of Vechte. The French, who are fond of romance and Eastern reproductions, think very highly of an Egyptian necklace made by this artist-workman, in which the Egyptian scarabæus is introduced. M. Duponchel, who has not the pretensions of his larger rivals, exhibited some excellent plain clean work, good in form, sound in execution; and some worthy Art-work in silver and enamel, gold, enamel, and crystal—a substance not sufficiently often introduced in our objects at home—and some silver-gilt moresque work, which is pure and good.

French Art in the precious metals, and in copper, brass, and iron, has an impulse given it which at home few of us can wish for. This is in making images for the Roman Catholic Church, and in forming crucifixes, saints, madonnas, altars, and other church-work. Such productions come within our proper province to notice, and that notice must be one of great, although qualified praise. The two chief firms seem to be those of Armand Calliat and the MM. Poussielgue. The latter exhibits the designs of M. Violet le Duc, and produces some admirable work of the usual character, painstaking, even prayerful in tone, but conventional in style; the pyxes, crucifixes, monstrances, or ostensoirs, small shrines, lecterns, croziers, and church-work either in plain brass, brass gilt, silvered, or real silver, and sometimes in part of real gold, partly covered with enamel, are all pieces of excellent work, very conscientiously executed, the only fault perhaps of which is the conventionality that is simply inseparable from church tradition. Armand Calliat exhibited a very gorgeous collection of this work; some of his shrines are of immense size,

The varied articles in Cast Iron manufactured by M. Durenne were objects of universal admiration: sharp, distinct, and brilliant in execution—rivalling, indeed, the best works in bronze—they gave to the coarser material an extent of popularity that cannot but "tell" advantageously for it as a branch of commerce; for its application is not only to necessaries, but to works of high Art. M. Durenne has achieved his success by employing artists of ability and eminence; and he has worked out their designs with the best possible effect. The Fountain was an ornament of the Park.



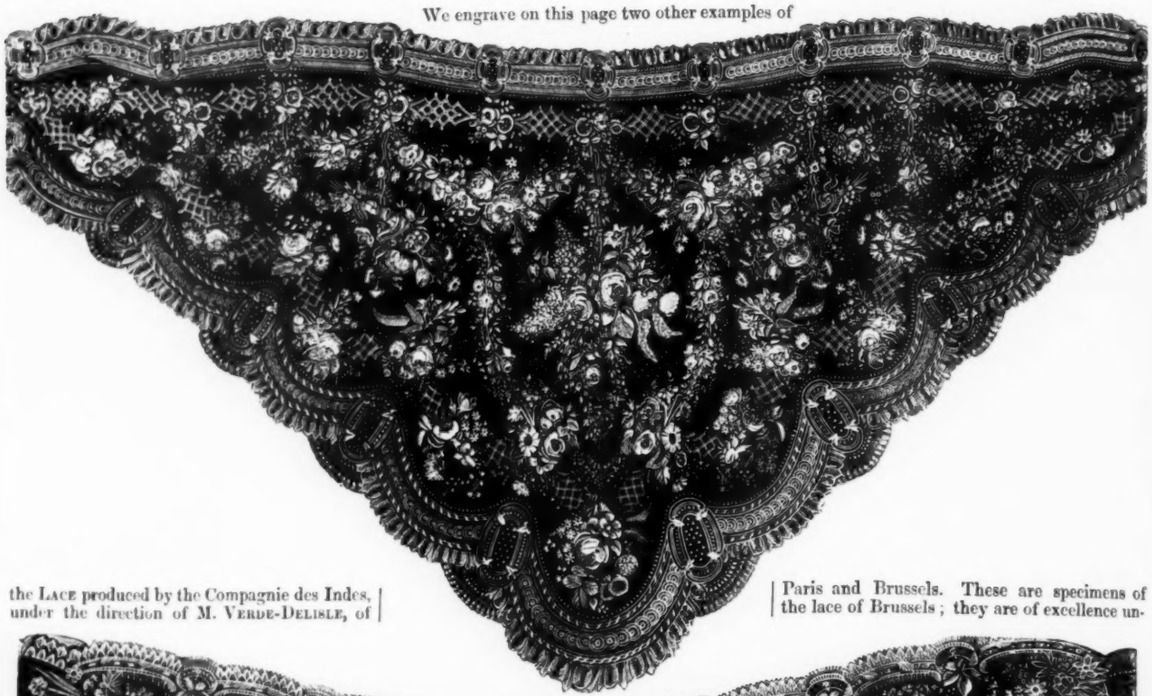


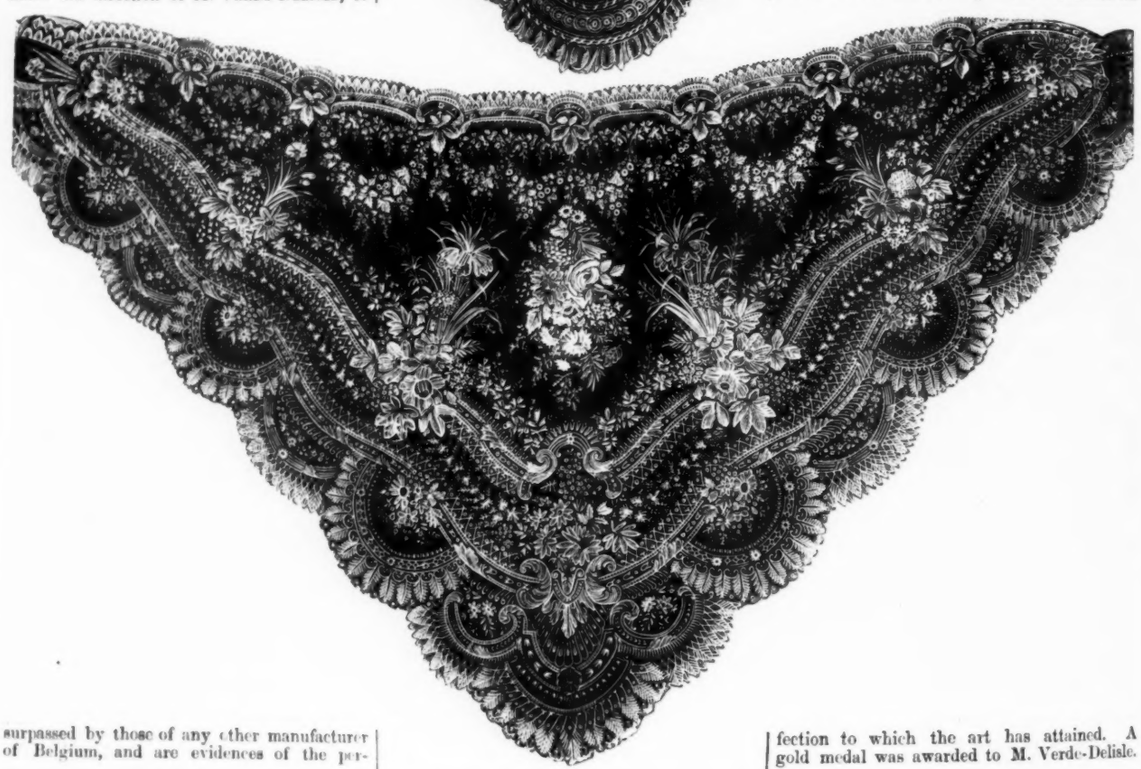
and covered with a profusion of Gothic work and figures, that give them the rich appearance which strikes every one so forcibly on going into a foreign cathedral.

Messrs. Poussielgue-Russand exhibited some very free and effective church-work, noble in design and sufficiently delicate in execution; there was a gilt candelabrum, with figures in oxidised silver, made for the Church of the Madeleine, which is remarkably good. M. Bachelet may here be mentioned also as having produced some fine large figures, which are very effective at a distance, and admirably adapted for ecclesiastical adornment; he had some fine monstrances in *argent-doré*, set with precious stones, recalling in their treatment the delicate painstaking manner of the mediæval artists. Referring to the Messrs. Poussielgue, we may recall to the reader the very magnificent gilt high altar for Quimpec Cathedral produced by these gentlemen. There is a richness as well as a grandeur about this altar which will delight our friends of Ritualistic proclivities.

M. Thiery, an admirable workman in the same branch of art, had a large and fine "tabernacle," covered with very worthy work, and designed "*pour l'Eglise de la Madeleine Nouvelle*," at Granada; so that we see the French ecclesiastical artists supply all the world. M. Thiery showed other work in smaller objects of a more delicate and finished nature, and equally worthy with his larger work. Messrs. Armand Calliat, of Lyons, may be mentioned by the side of these artists; and in addition to them, there were other exhibitors scattered up and down the Fine Art Court who proved that the art of church decoration has, in the middle of a century which has been termed eminently sceptical

We engrave on this page two other examples of the Lace produced by the Compagnie des Indes, under the direction of M. Verde-Delisle, of Paris and Brussels. These are specimens of the lace of Brussels; they are of excellence unsurpassed by those of any other manufacturer of Belgium, and are evidences of the perfection to which the art has attained. A gold medal was awarded to M. Verde-Delisle.





and materialist, reached a period of renaissance; but that, unfortunately, it is too easily content with admirable work servilely copied from Gothic patterns, and is without that freshness of invention and elasticity of design which can alone save Art from becoming degraded.

Let us now turn to the singular but not always happy invention and design which the French exhibit more than any other nation, and let us couple with it the scholarly reproductions and the learned Art by which they have, not for the first time, been so honourably known. We look in vain for the same spirit among our English houses. It is not alone that the English artist wants imagination and fancy: it is too often the fact that his employer has the narrowness of mind which springs from lack of education, has no feeling for beauty of design, or novelty of adaptation and accommodation, that is, for Art. Hence he is content to run on in a narrow groove, and rather to convey his designs from other producers, either foreign or English, than embark in anything which betokens *esprit* and mind. English work, therefore, shows a lack of fancy, design, novelty of shape and purpose, which to us should be a national reproach.

Of novelties, let us note that of substance first. In the aluminium-bronze, Messrs. Paul Morin & Co. produced cups, harness, several very artistic plaques, busts and statuettes, mountings of sticks and of harness, for which it seems to us this metal is admirably adapted. Messrs. Veyrat, of whose large statue of Ganymede I have spoken already, showed some enamel and gold work, which is a close copy of Japanese work, and has all the excellences of that work, and they are many, besides the great

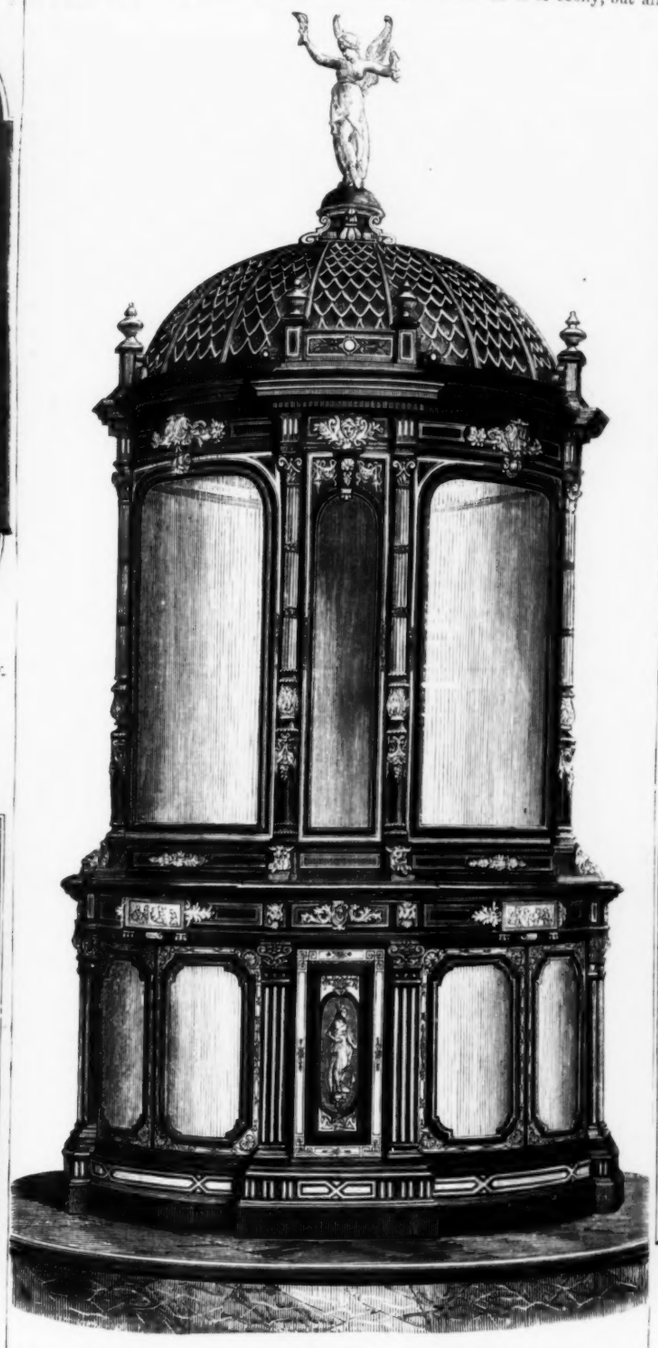
The CABINET of ALESSANDRI is one of the most perfect productions of modern times. It is of ebony, but all



AND SON was not only a *chef-*



d'œuvre of the Exposition: it



the enrichments are of ivory—wrought by the hand of a sculptor—an artist of the very highest order. The four FIGURES that occupy niches in the base, the smaller figures in low relief, and the



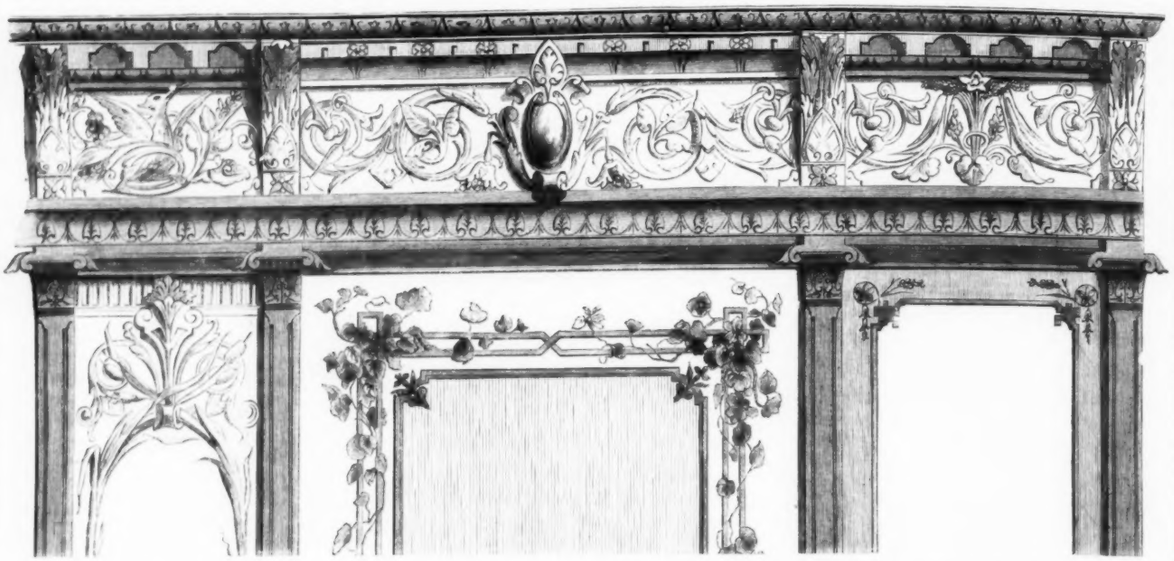
several minor details, are all ad-



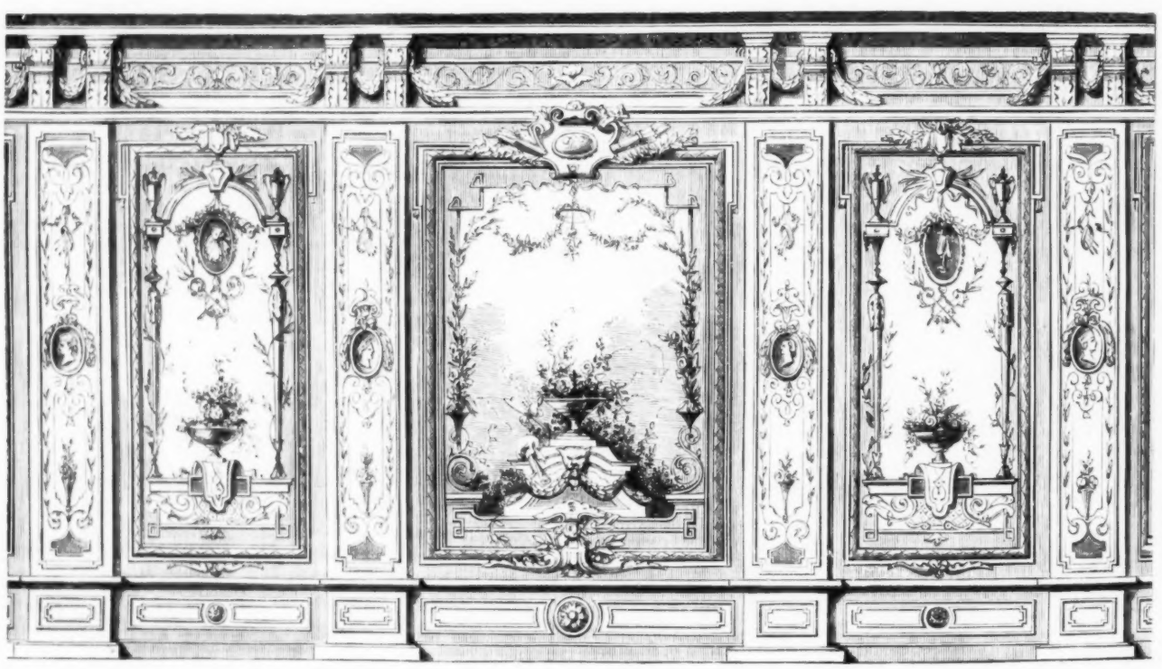
mirable in design and execution.

merit to European eyes of perfect novelty. M. HERBERT gave us some admirable coral works, with many novel designs; Messrs. CHARLOT, ROBILLARD & Co., some silver work and gold work, modelled in leaves, flowers, and delicate tracery, very pretty and fantastic; and some modern Limoges, Faïence, and other enamels, which are beautiful in colour, and in many respects not to be distinguished from the antique. In a dozen precious little bits of work fancy and design are to be seen, and will at once be gladly recognised. M. DOTIN showed a cup of deep blue enamel, and Raffaellesque in ornamentation, which was purchased by a rich connoisseur, who has indeed reason to congratulate himself on his acquisition. I have already referred to the crystal *de roche* introduced with such happy effect by M. Froment-Meurice; other artists work agate, jade, and other hard stones, such as bloodstone, sardonyx, and cornelian, into form with much novelty and ingenuity. Such introductions, with enamel, oxidisation, and parcel-gilding, break up the surface of the work in precious metals, and at once add richness of appearance and intrinsic worth. In enamels, however, M. CHARLES LEPEC exhibited by far the most delicate and artistic. These are in modern Limoges and in Faïence; and the brilliance of colour and soundness of surface of the enamel, as well as the delicacy of the tracery and the excellence of painting, seem to us difficult indeed to surpass. No English house that we know of could, by English workmen,

The observations we have offered in reference to the PAPIERS-PEINTS of M. Hoock apply with equal force to those of M. BEZAULT, another of the leading manufacturers of Paris. His designs also are principally supplied by the facile and fertile pencil of M. VICTOR DUMONT; and



his productions have obtained fame in every country of Europe. M. Bezault, too, receives a gold medal. We engrave the decoration of the side of a room, and part of another. It is not only in objects of that class he obtains eminence: all the minor issues of his establishment,



in several "styles," are of great excellence—refined and pure in design, harmonious in colour, and as perfect as works of the class can be in "neatness" and accuracy of finish. M. Bezault has a large connection in England, having a managing agent in Laurence Lane, London.

produce the equal of a dish by this house, on which is enamelled the Triumph of Cupid; a tazza which bears on it an Indian huntress; and a casket, whereon is an Indian girl on a gold ground.

M. AUCOC—who proves his Art-knowledge in a tea-set which is an anachronism only in its pattern, of Pompeian or Greek form, partly gilt, and especially in a magnificent set of cameos which he put forward—had a curious but very effective set of jewellery, *insectes naturelles montés*—actual insects—flies, beetles, &c.—mounted in gold. Beautiful in form and brilliant in colour, these New World flies—they are inhabitants of the Brazils and Mexico—would, upon some ladies and with some dresses, create quite a sensation. Fancy and novelty in form are both shown by M. BOUCHERON, who exhibited a tea-set, the pieces of which are set on a plateau of three stages, which may afterwards be used as an ornament, or may previously have decorated the dinner table. The tea-set is remarkable, being gilt and inlaid in enamel, with red and black Greek ornament. Equally novel is the vase in silver by M. BOYER-CALLOT, made to the order of the Princess Mavro-Cordato; and not unworthy of being classed with the highest works is that by the MAISON FRAY—a frosted and gilt *Arc à la Paix, mère des Arts, du Commerce et de l'Industrie*. On the sides of this triumphal arch, in silver, as upon those of the *Arc de l'Etoile*, we find *bassi-relievi*—six silver plates, on which are innumerable little figures, illustrating the process of Commerce, Art, and Industry. The work is dedicated to a lady, Mdlle. C. Curtil.

M. Meissner, of Paris,



is at once the designer,

manufacturer, and merchant; a class of producers unknown in England, but by no means uncommon in France. His productions are chiefly the smaller objects which so frequently arrest attention as examples of pure, indeed, of



high, Art; such as may be coveted by the educated connoisseur, although produced at prices which bring them within the reach of ordinary buyers of beautiful things. He exhibits in his atelier, which is his workshop and his





sale-room, various examples of Art in electro-bronze, charmingly modelled and delicately chiselled—vases, candlesticks, seals, tazze in great variety, statuettes, and, in fact, a hundred different articles, all good, and of much beauty.

The Jewellery of M. Froment-Meurice exhibits much of the fanciful play that we have spoken of. It is said that Napoleon I. in his list of "jewellery" included harness and stable fittings; we may therefore safely include in ours a fine crystal vase with Raffaellesque ornament, gold or silver gilt, and cut into delicate tracery, and, as workmen term it, *brought on* the vase; also a fine emerald, pearl, and diamond suite, and a "*coupe et candelabres*," curiously and very effectively gilt in two colours, and purchased by "S.M. l'Impératrice," who may well be congratulated on her purchase. We have before referred to M. Christofle's charming little tea-set, which exhibits novelty and fancy in their most charming phases. M. Duponchel showed some remarkably good parcel-gilding, and exhibited an originality and freshness of design in a very fine diamond necklace set with heavy gold, that is worthy of remark.

M. Soufflot had also some admirable specimens of settings to his jewellery and diamond work. In this kind of work we must remember the artist is circumscribed in space, has no colour save that contained in the flashing brilliance of the stones, and truly must be intensely careful to securely fasten the precious and transparent carbon which the world so much admires. It is said that a certain Prince Esterhazy never danced without shaking off several hundreds of pounds value from his diamond ornaments. This, with the usual French settings, would not only be possible, but so probable, that the question would merely be of the value of that which he lost. In the fine delicate work, for instance, of M. Wiese, of the Rue Richelieu, one is constrained to doubt whether the settings would be strong enough for the ordinary wearer of jewels. In jewels and gold work for personal decora-

MM. Braquenié, of Paris, eminent manufacturers of Carpets and works in Tapestry,



supply us with two examples of their manufacture—Borders of Tapestry—in which they have

We engrave a Vase, the master-piece of the Royal Manufactory of Berlin. It is good in form, and beautifully painted: the handles are of bronze-doré.



Prussia held a high position in the Exhibition, competing successfully with the best artists of France in the production and ornamentation of ceramic Art.

woven emblems, the one of Peace the other of War; they are of beautiful fabric, and admirable examples of the art. MM. Braquenié are among the extensive fabricants of France.



tion M. Lemoine distinguished himself by his gold bracelets; MM. Cadet-Picard by their coral and fancy jewellery; M. Quizille-Lemoine by some diamond, emerald, and pearl work, which is very fine and well mounted; and MM. Lemaitre, Chobillon, Billaed, and Halley-Lasue by exhibits of French and foreign orders of knighthood, for which the French, a chivalric nation, seem to have claimed a certain *spécialité*. It is true, again, that these, if made in England—as, for instance, a star of the Order of the Garter or of the Bath—would, in solidity, sharpness, and in durability of make, far surpass those made in France; but the enamelling, the colour, and the heraldic designs of the French artist, would be better than that of the English.

While, as a rule, the highest educated nobility, and those who have the greatest share of that special knowledge called the *savoir vivre*, such as the great Russian princes, the grandees of Spain, and the *haute noblesse* of France, made choice of English jewellery, on account of its intrinsic worth, solidity, fine make, and the simplicity of its setting and arrangement, no less than for the purity and value of its stones; the French jewellers are preferred by our own rich countrymen, and by the Americans, on account of their combined fancy and richness. Let us look for a sample of this at the case of M. Baugrand, at the Egyptian work in silver and gold, which is at once novel and pleasing, admirable in design, and classical in execution. Not far from this was a fine diamond fillet *à la Grecque*, that would adorn the head of a Rachel, which would make severe ugliness look imperial and remarkable, and grace the head of the sweetest and gentlest beauty. M. Baugrand also showed a very magnificent emerald

"The Education of Achilles," for so this very beautiful Vase is entitled, is one of



the many marvellous works of the renowned firm of Christofle; they are modelled by the artists of the establishment, MM. Mathurin Moreau and Madroux.

The two exquisite Salt-Cellars which fill this column, also the productions of M. Christofle, are from models by the



late admirable sculptor, Klagmann, to whose genius the manufacturers of France owe a large debt of gratitude. The



figure, in each case, represents Ondine; the two Cupidons are described as tasting—the one the pepper, the other the salt.

brooch with pendants, a charming clock-case with enamel figures, the hours of the dial set with diamonds; but to M. Mellerio the palm must be given of having exhibited the finest jewels—as regards jewels or precious stones *purs et simples*—for he showed a set of sapphires which we should think were the very richest and purest in all France—nay, in all the world. These stones are so fine that—those who have studied the subject will understand us—they look as if they were the completest imitations, such is their size and freedom from flaw. It will be remembered that emeralds and sapphires are the two stones most easily imitated. It was only requisite to look at the abundant evidence furnished by the theatrical jewellery-makers of Paris, *faux brillants et morceaux de crystal*, so disguised with foil and colour that it was difficult to distinguish at a short distance the false from the real.

M. Duron showed us another *spécialité* in Fine Art work—by far the best and largest cups in jade, onyx, lapis-lazuli, and crystal, cut out of the solid stone, that were in the Exhibition (*vide* Art-Journal Catalogue). Nothing could be more beautiful of their kind than these cups. The amount of patience and hard work which the harder stone, onyx, jade, bloodstone, and crystal, must take to cut is no doubt immense. M. Fontaine exhibited a very large kingly crown, and several commendable *suites* in sapphires, emeralds, rubies, &c.; MM. Dubois and Demarchez two gold crowns,—an every-day and a Sunday one,

Adjoining the Pavilion of the Emperor, was the FOUNTAIN—the Birth of Venus—we engrave, designed and modelled by the sculptor FORT. It was of plaster; but, as a work of great merit, is, no doubt, destined to occupy a prominent place among the many new fountains of Paris.



We engrave a CHANDELIER and a CANDELABRUM, the production of MESSRS. KISSING AND MOLLMAN, of Iserlohn, Prussia; they are of iron, but bear all the delicacy and refinement of bronze. This firm has obtained high renown; it exhibited many admirable works in 1862, and has since made large advances, obtaining admirable designs from accomplished artists, and executing them with consummate skill.





as boys say of their suits of clothes,—made for the Queen of Madagascar; M. BOUCHERON a pink coral necklace, very valuable, and also a necklet set with large single diamonds, which must be very effective on the wearer; M. MELLERIO a fine large amethyst set, and a crown prettily disposed, and made of leaves studded with small diamonds; M. FONTENAY is to be especially praised for his Pompeian jewellery; M. BAPST showed some diamond crowns, an emerald and diamond *suite*, fine diamond stomacher, crown, and *collier*, very worthy of being illustrated and handed down to posterity, although no illustration could do justice to the beauty of the work and stones, or to a pearl head-dress, which is very remarkable. M. CHALLOUX showed as his *spécialité* a goodly collection of those Russian snuff-boxes which are covered with a dark and most durable enamel; and M. BUMEAU some gold snuff-boxes very admirably made; and let us tell the reader that the goldsmith who can make a really fine snuff-box, perfect in closing and opening from the very lip to the joint, is no mean workman. M. ROUVENAT showed some diamonds and precious stones admirably set (*vide* Art-Journal Catalogue); M. CONSTANT VALES numerous fine pearls; M. TOSSAIT some imitation pearls, in which, as we have hinted, the French are unsurpassed; M. O. MASSIN a fine diamond aigrette for the Pasha of Egypt.

The English jewellers we have placed, as guests, next after those of France. There can be no doubt that the best work in the world is to be found in these two countries, and each country has its peculiarity. As a rule, the English manufacturers are inferior to the French in novelty, in design, in education and in fancy; and this remark applies more particularly to the heads of

We give another of the BRACELETS of HERR CHRISTESSEN, of Copenhagen, one of the many beautiful works in gold by that manufacturer.



We engrave two exquisitely carved FRAMES, the work of Signor DOMINICO, of Venice; they were foremost among the many admirable productions of the class that graced the Italian Court—proofs of the revival of Art in that ever interesting country. The exhibitors, generally, held the rank of artisans, working with their own hands: but they are true artists, giving evidence of skill in finishing and genius in designing.





firms. On the other hand, they are superior to the French in sound work, in solidity, endurance, finish, richness, and excellency both of material and execution. Hence it is that true perfection—so far as an age can advance thereto—is to be found in a firm with workmen combining both qualities.

In France there are fewer lets and hindrances to the judgment and capacity of the individual than there are in England. The purchaser is more often brought face to face with the designer or executant of his order; hence there always will be more liveliness and vivacity of taste apparent in that of the Frenchman; while from the shopkeeper, naturally looking to finish in the work he produces and getting blunted as to novelty of design, we obtain plenty of solidity and finish without any originality. It is possible that new relations between master and workmen will materially alter this in England.

There is also another thing to be observed: that apparently the great English firms have become tired of the expense, without any adequate return, which these exhibitions cost them, and have remained quietly satisfied with their indisputable position at home without seeking any further honour abroad. Hence we met in the cases of our English goldsmiths and jewellers certain old familiar forms over which we are surely not required to linger.

Mr. HARRY EMANUEL, of London, exhibited a swan in silver, with a movable jointed neck, neither very novel nor very good; one or two tazze of excellent form and execution; a fine silver shield, and many articles in jewellery. Messrs. CROUCH, of

We engrave another page of works in Bronze



manufactured by M. Ernest Royer, of Paris.



They were exhibited in great variety, principally

designs supplied by some of the best artists of France: for example, the Clock is from a model by Joseph Chéret. But M. Ernest



Royer is himself an artist; hence the great merit of the several issues of his establishment, from the simple Candlestick to



gilt, and were all of admirable workmanship, from

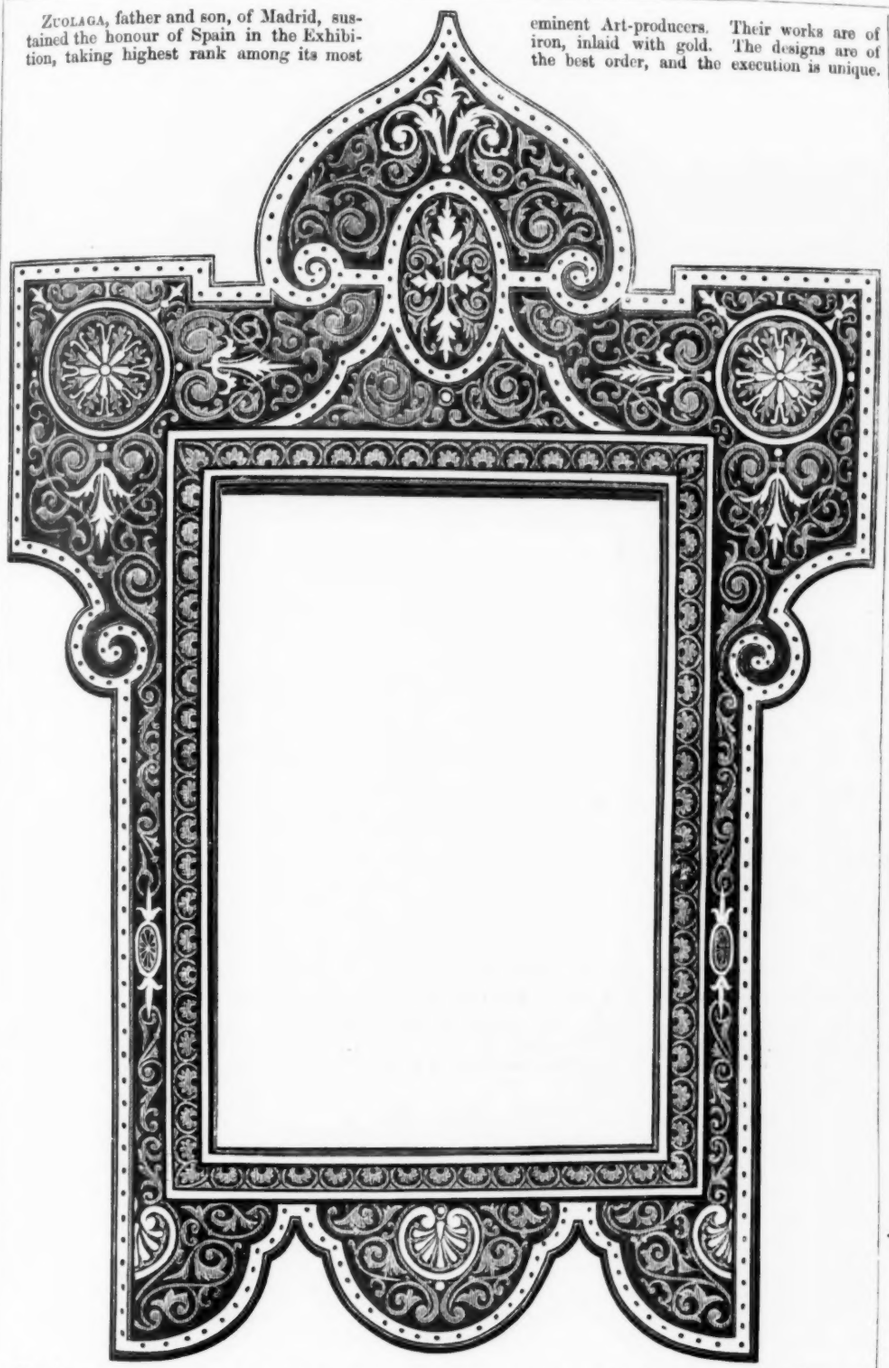


the elaborate and highly ornamented Vase.

Edinburgh, had some good brooches in cameo, and other sound jewellery work; Mr. Donne, a silver-engraver, a fine plate of the Resurrection of our Lord, a fox's head after Landseer, well engraved, and a subject from Bartolozzi, in which the Cupids are remarkably good; Messrs. Shore and Fisher some capital Britannia metal-work tea-services, &c.; Messrs. Howell and James various novelties in metal-work, gilt, silver tazze, and table ornaments; Mr. Benson, in addition to his clocks and watches, some fine claret jugs, and two remarkable caskets, made to contain the Freedom of the City, and presented the one to H.R.H. the Prince of Wales, and the other to the Duke of Edinburgh (*vide* Art-Journal Catalogue); Messrs. Cattywars, of Calcutta, silver filigree-work of excellent kind, of native manufacture, and some silver-work imitative of the English. Messrs. C. F. Hancock showed some table clocks of various designs and excellent workmanship; Messrs. Elkington a baptismal present to Prince Albert Victor from the Queen; shields and tables in oxidised silver *repoussé*; a silver oxidised service, with a centre-piece of very novel form, introducing enamels of boys, beautifully painted and designed by Willms; a ewer of enamel and gold, with salver to match, very beautiful in form and charming in execution; indeed, all the work exhibited in the case of Messrs. Elkington deserves especial commendation.

The Messrs. Phillips, of 23, Cockspur Street, to whom the gold medal has justly been awarded, exhibited some diamond and other work in precious stones, pink coral, &c., of the very finest character, admirable in design, rich, and at the same time chaste, and of very excellent execution; in fact, leaving nothing to be

ZUOLAGA, father and son, of Madrid, sustained the honour of Spain in the Exhibition, taking highest rank among its most eminent Art-producers. Their works are of iron, inlaid with gold. The designs are of the best order, and the execution is unique.



We give, as an example, one of the FRAMES for miniatures; but the art is applied to productions of greater magnitude, the applications of the ingenious and peculiar process being very numerous and very varied.

This column contains two



panels—"Papiers-peints"—productions of M. HOOCK.

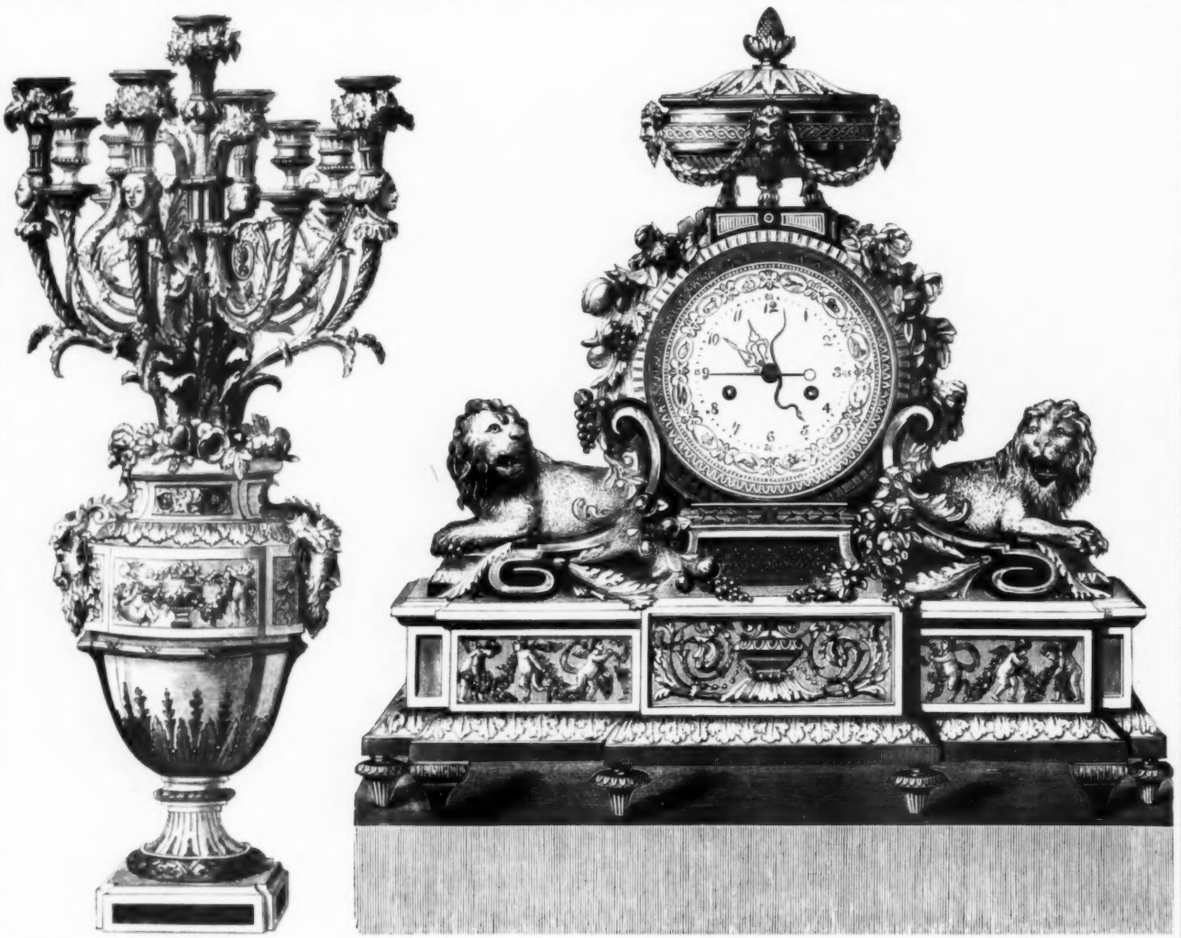


desired; Mr. W. J. THOMAS, of Oxford Street, some excellent diamond work; Messrs. SKIDMORE some gold and silver plate, artistically designed (in the Architectural Court); and Mr. JOHN BROGDEN, of Henrietta Street, Covent Garden, gold chains, bracelets, and other jewellery, for which the firm has become justly celebrated.

In silver work Messrs. HANCOCK had in the centre aisle some very fine English cups, one by Monti, illustrative of the poetry of Great Britain—a cup thus dedicated to, and illustrative of, Lord Byron; a tazza to Thomas Moore; another to John Milton. These are very good. Mr. Hancock showed, in another case in the avenue, two parcel-gilt cups of sound work; the Doncaster race cup; a testimonial presented to their commanding officer by the officers of the 1st regiment of the Life Guards, with troopers in the uniform of a regiment at three periods, 1671, 1742, 1855. In another case we noticed four English groups and cups, the Doncaster of 1863, the Goodwood of 1864 and 1866. These are perhaps more than usually carefully finished; but it is time we had more variety and more utility introduced into these large and generally useless masses of silver, which are now simply memorials of the triumph of a particular racehorse.

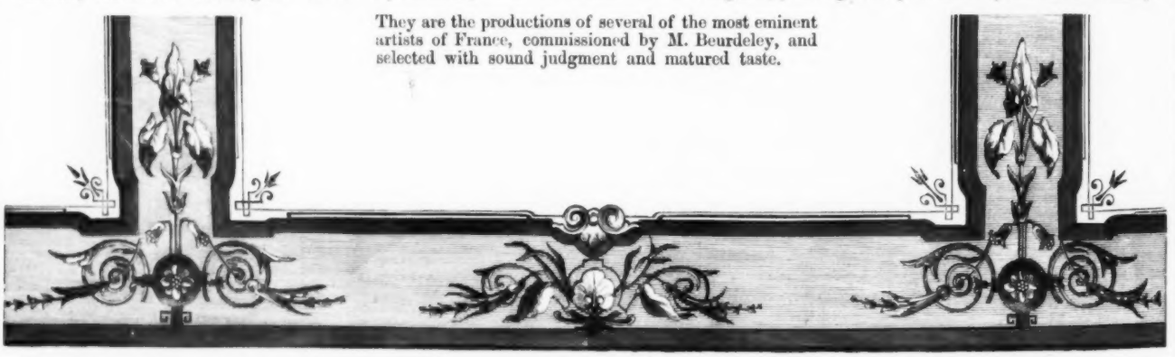
Of the same class Messrs. ATTENBOROUGH showed a fine cup of the York races, made by Messrs. Bell, of York. There were also exhibited a series of all the race prizes won since the year 1855, the work of various English silversmiths, which present the sameness and general want of possible adaptation to any use,

We engrave a CLOCK and a CHANDELIER, part of a very beautiful *suite* in ormolu exhibited by M. BEURDELEY. He was not a large, but a



valuable, contributor of Art-gems of varied character, some of which are in England, having been purchased by the Earl of Dudley.

They are the productions of several of the most eminent artists of France, commissioned by M. Beurdeley, and selected with sound judgment and matured taste.

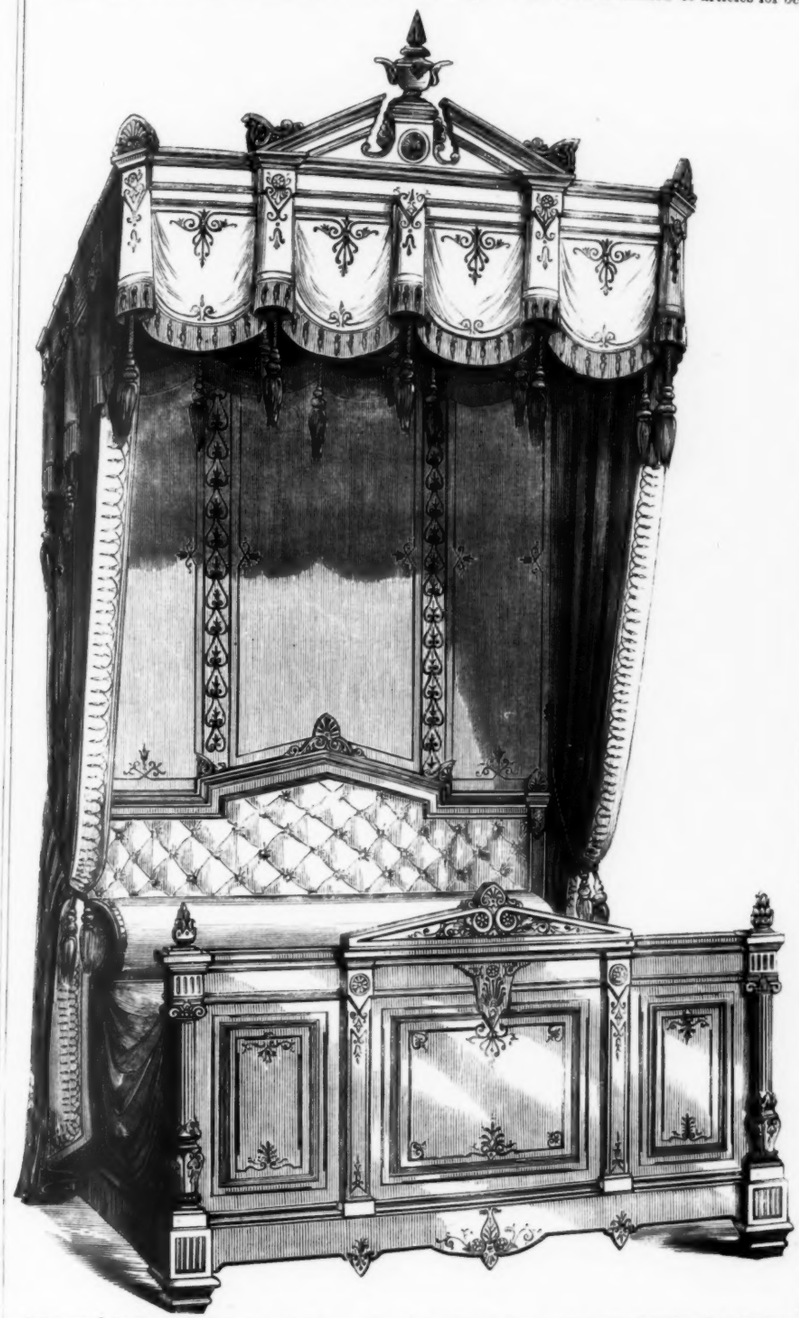


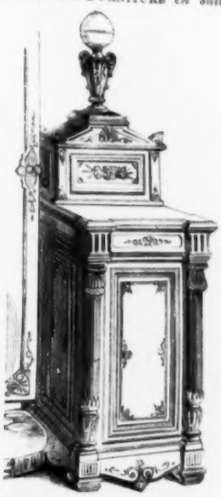
We fill the page by selecting a "bit" from one of the Decorations for Rooms, the production of M. HOOCK, manufacturer of "Papiers-peints."

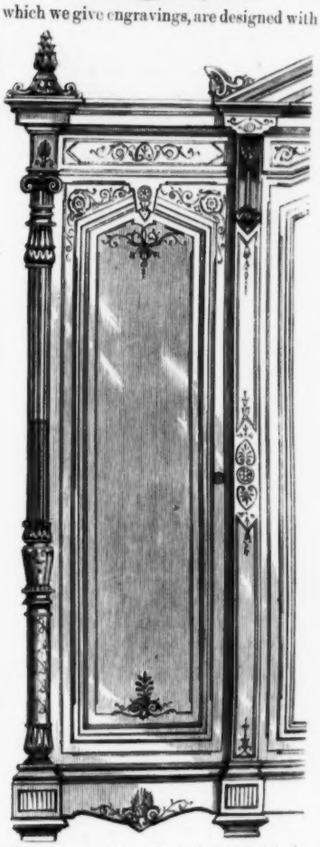
of which we have complained. Messrs. EMANUEL, of Portsmouth, showed a cup good in design, rich in colour, but wanting in finish, won at Stockton in 1865; while Messrs. PRESTON, of York, sent the York cup for 1866, also partly gilt, and evidently made from the same design as the Stockton cup; Messrs. GARRARD the Ascot cup of 1866; Messrs. HUNT AND ROSKELL one also at the same place, and in the same year. The Goodwood cup of 1865, made by Messrs. Hunt and Roskell, exhibits a model of Queen Elizabeth on horseback, carefully executed. The Bath cup of 1865 is of sound work, made by GARRARD; and that of York, of 1865, made by T. SMITH, of London, is also good.

We have reserved to the last the firm of Messrs. HUNT AND ROSKELL, which, under the names of its founders, Storr and Mortimer, made a great reputation. Although Messrs. Rundell and Bridge, and one or two other silversmiths, in the beginning of this century did something to elevate a mere trade into an art, yet the pieces produced were heavy and inelegant, although remarkable for sound workmanship and clean finish. It was reserved for Mr. Storr, in conjunction with Mr. Mortimer, to introduce such an artist as John Flaxman as a designer for silver, and the late Academician Baily, as one who superintended Art-work in silver. To these artists may be added the names of Vechte, Armstead, Brown, F. Hunt, and Barrett, with others. The list suffices to show that this firm should be recognised as one that has gone beyond the old routine of mere shopkeeping, and has endeavoured to bring to bear upon work in the precious metals the higher instincts of the artist.

Messrs. Heal and Son, of London, are the great bed-makers of the world, counting by hundreds of thousands those to whom they give "balmy sleep." Their trade is limited to articles for bed-rooms, and in these it is but justice to say they surpass all competitors, producing works of great excellence, from very costly "fittings" to fittings common and cheap. The Bedstead, "complet," and the Bedroom Furniture *en suite*, of which we give engravings, are designed with judgment and skill, and admirably finished.







PORCELAIN AND POTTERY.

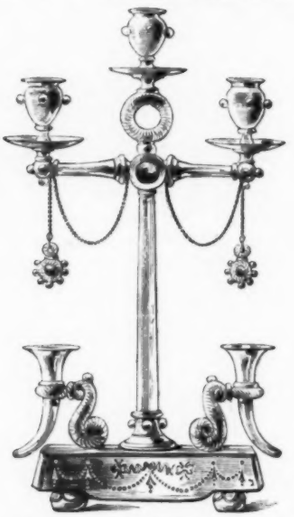
BY JAMES DAFFORNE.

From an artistic point of view there is no department of manufactures so attractive, and which possesses such varied elements of beauty, as that described under the generic term, Ceramic Ware. To constitute excellence it must have either form or colour, or, better still, the union of both; and either of these admits of such infinite variety, and offers so wide a field for the taste of the designer and the ornamentist, that there is scarcely any limit to the range of their labours. One thing, however, must always be borne in mind, that no artistic work—no decoration, elaborate as it may be; no pencilling, however truthful and brilliant in colour—can, in the least degree, compensate for the absence of graceful form. Form must ever be the first consideration with the potter who seeks to produce a beautiful object: it was this special quality which, above all others, has given such enduring value to the ceramic works of the old Greeks, who were accustomed to submit all novelties to a jury of themselves; by whose order every object was destroyed which did not attain to their idea of excellence: no wonder, then, that we see in all which have come down to us from that remote period—whether it be a sumptuous vase for the ashes of the illustrious dead, a wine-flask for the use of some Athenian voluptuary, or

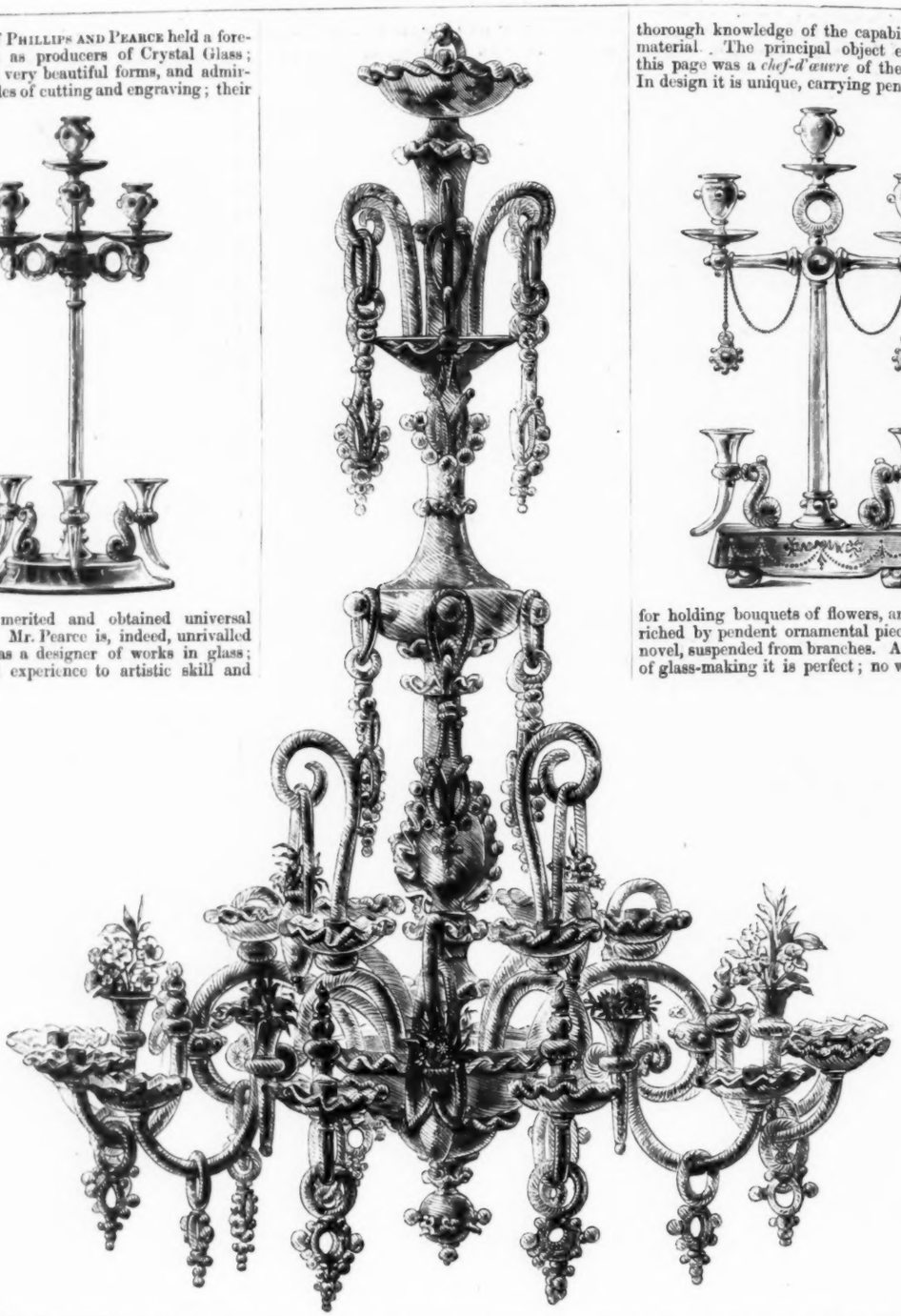
The firm of PHILLIPS AND PEARCE held a foremost position as producers of Crystal Glass; of varied and very beautiful forms, and admirable as examples of cutting and engraving; their



productions merited and obtained universal "applause." Mr. Pearce is, indeed, unrivalled in England as a designer of works in glass; adding great experience to artistic skill and thorough knowledge of the capabilities of the material. The principal object engraved on this page was a *chef-d'œuvre* of the Exhibition. In design it is unique, carrying pendent baskets



for holding bouquets of flowers, and being enriched by pendent ornamental pieces, perfectly novel, suspended from branches. As a specimen of glass-making it is perfect; no wire or metal



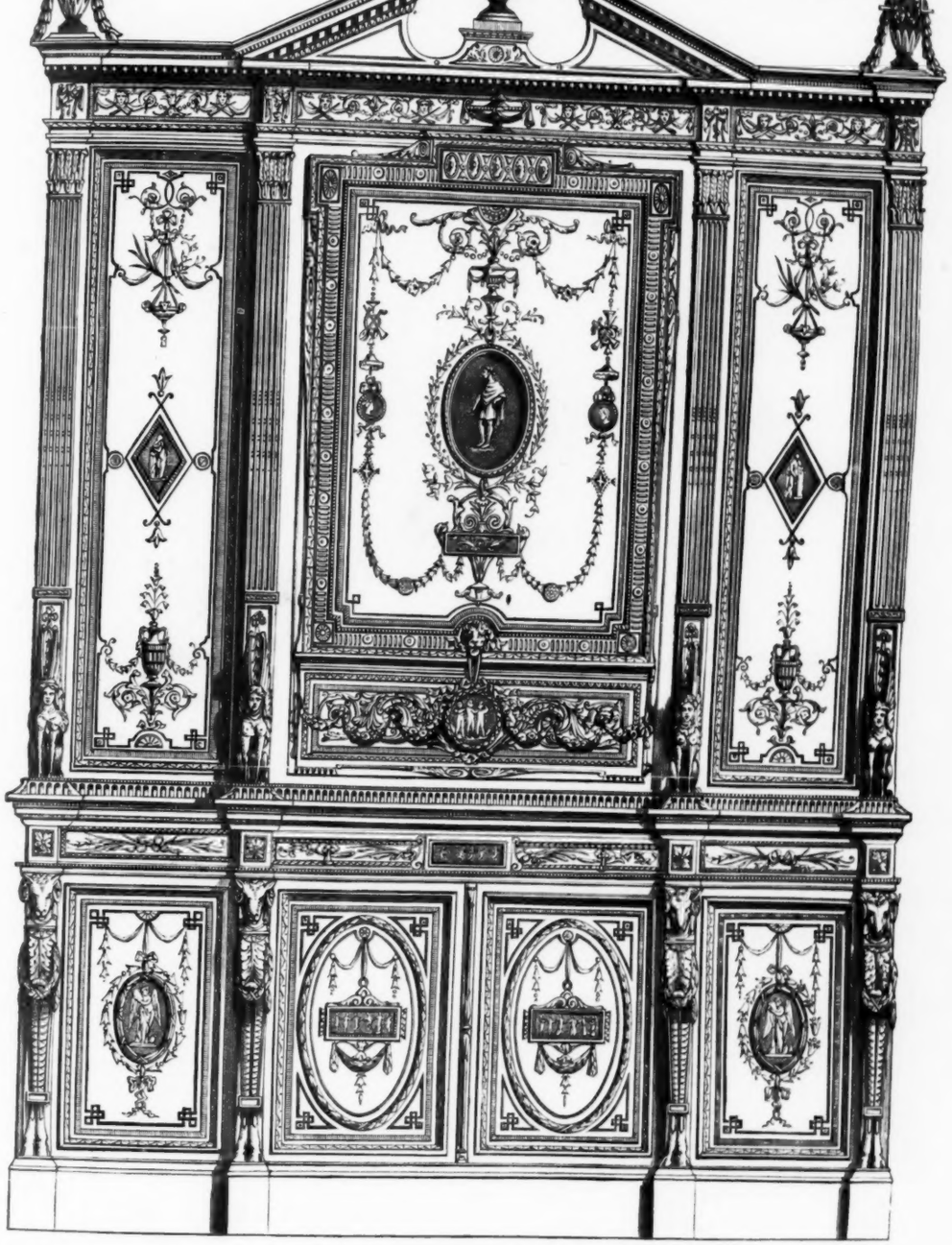
of any kind has been used in its construction. The difficulties surmounted must have been great; the work is indeed a triumph of Art.

a cup out of which the helot quenched his thirst—forms and shapes which have served as models for the great potters of after ages.

The art is almost "as old as the hills;" as old, that is, as the clays which are the potter's materials. Possibly Adam and his immediate descendants may have drunk of the cooling waters out of the hollow sea-shell, or made a cup of the tough rind of some fruit; but, certainly, men learned at a very early period to employ earths for articles of domestic and other uses, and so we may trace back the art of the potter to a period long antecedent to that we read of when Joseph interpreted the dream of Pharaoh's chief butler, and afterwards rode in state in the second chariot of the Egyptian monarch. Yet is it no less singular than true that modern taste and Art-knowledge have added nothing to what has been handed down to us from remote ages, except in the way of decoration, and, it may be, in the employment, or adaptation, of materials. No country, however high it has stood, or still stands, in the civilised Arts, has improved on the forms which were familiar among the polished nations of the world more than two thousand years ago: and the reason is obvious. Nature supplied them, as it has done their descendants, with models, and they so well applied them that others could do no more. The floral and vegetable world has always been the "manual" of the designer; and among the paintings left on the walls of ancient Thebes may be traced one of a drinking-cup, the archetype of which was the *lotus* of the "flowery Nile," as well as others showing designs of similar floral origin. But even among these bygone peoples there were degrees of progress: the Etruscans acquired their knowledge from the Egyptians, and improved upon what they had

31 MII68

The Cabinet manufactured by Messrs. Wright and Mansfield, of London, obtained the only gold medal awarded for British furniture.



The foundation is of satin-wood, the ornamentation of the panels being of various coloured woods, inlaid with marqueterie. The panels are filled by Wedgwood plaques. As a specimen of manufacture it is not surpassed by the production of any age or country, and will be memorable as the design of an English artist, Mr. Crosse, executed entirely by English artisans. It has been purchased for the Museum at South Kensington.

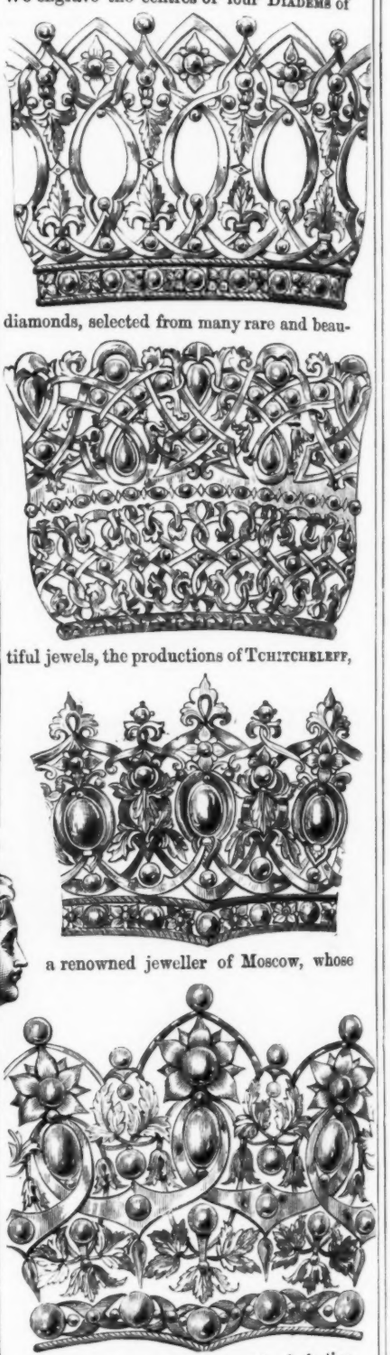
learned from them; while the Greeks, who had studied in the schools of the Etruscans, surpassed their masters in grace and purity of form.

Perhaps it would be impossible to suggest any Art-industry which exhibits so marked a triumph over the comparative worthlessness of the materials used as do pottery and glass. Woods and metals have a pecuniary value in themselves, so also have such raw productions as silk, cotton, and other materials for textile fabrics, from the cost of cultivation: but clay, sand, flint, &c., are held in cheap estimation, indeed, until converted into "things of beauty" by the skill, ingenuity, and taste of man: then they sometimes become, in their new condition, objects of inestimable value. The exercise of plastic art, it has already been remarked, must belong to the very infancy of mankind; and it would naturally be suggested, as was said twenty years ago by a writer in our journal, the late Dr. W. Cooke Taylor, "by the impressions made by the feet or hands in the soil when moistened by a shower of rain. This conjecture," a very ingenious one, by the way, "is corroborated by the fact, that the earliest fictile establishments were placed in the neighbourhood of rivers, more or less subject to periodical inundations; the Babylonians, the Egyptians, and the Etruscans became potters from

MM. GARNIER AND VANDENBERGHE, of Paris, were among the most prominent and successful exhibitors of works in imitation bronze—Zinc d'Art. We select for engraving one of their admirable VASES, designed by an accomplished artist, and manufactured with surpassing skill.



We engrave the centres of four DIADEMS of diamonds, selected from many rare and beautiful jewels, the productions of TCHITCHELEFF, a renowned jeweller of Moscow, whose productions demanded universal admiration, and to whom a gold medal was awarded.



their vicinity, respectively, to the Euphrates, the Nile, and the rivers of Northern Italy. The discovery that the forms given to the moist clay might be rendered permanent by heat and pressure, was indicated by Nature herself whenever an inundation occurred; the soil became hardest where foot-prints had fallen." The observation of this natural fact would necessarily lead to its artificial imitation; and hence, as the knowledge of it spread among nations dwelling in more temperate climates, they learned in time to substitute artificial heat for that supplied by the solar rays. Thus originated the process of burning in the oven.

The potter's wheel is almost of as ancient a date as is the art itself to which the machine is applied. Many centuries before the prophet Jeremiah wrote,—"Then I went down to the potter's house, and behold he wrought a work on the wheel,"—it was in use; and, singularly enough, the wheel of the present day differs but little from that which was employed in the time of Moses and the Pharaohs.

The practice of the potter's art may be called universal; for there is not a country, however rude and uncivilised, which cannot show some examples of this branch of industry.

It was long an opinion that the earliest attempts to make a compact earthenware with a painted glaze originated with the Arabian dwellers in Spain, about the ninth century; but the glazed bricks discovered in the ruins of Babylon, the enamelled tiles found among the deserts of the East, and the glazed coffins exhumed from the ancient burying-places of Assyria, all carry

We copy two CLARET JUGS, of engraved glass mounted in

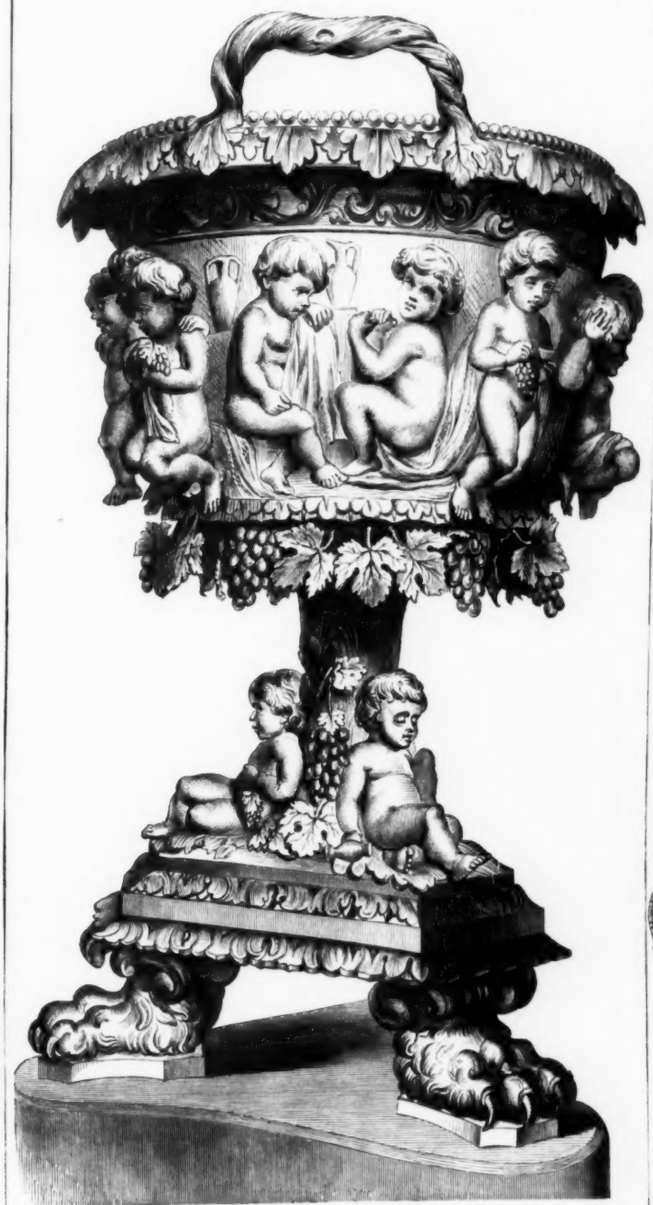


ormolu, productions of the firm of LOBMEYR, of Vienna,



whose works were unsurpassed by those of any other country.

We engrave a VASE of bronze, the work of Mrs. AUGUSTA FREEMAN, a sculptor resident in Rome. It was a leading attraction of the Roman Court—a production of great merit; one of the examples of female genius so rife in our age. It is in



depicting children that the talent of the sculptor is principally displayed. The vase is two feet in height, of corresponding width; an alto-relievo, representing a Bacchic feast. The effects of the carousal are indicated by figures at the base.

These engravings are of excel-



lent BOHEMIAN GLASS, contri-



butions of GUILLAUME KRALIK.



the invention back to a much earlier period. It appears, however, tolerably certain that these Spanish Arabians carried the art—or, at least, that it was taken either by them or others—into the island of Majorca, where it was practised with no little success. In the fourteenth century articles made in Majorca found their way into Italy, and there received the name of *Majolica*. From the time of the Romans to the date of this introduction, pottery appears to have attracted little notice in Europe, but the Italians now turned their attention to it, acquired the art of making the Majolica ware, and erected the first manufactory at Fayenza, in the Papal States; whence the French term *Fayence*, or *Faience*, as it is sometimes written, is derived. Some writers have given the credit of the invention of Majolica to the Florentine, Luca della Robbia; but the best and latest authorities are of opinion that he only improved, and very considerably, upon the labours of his predecessors, by the use of finer materials, and the discovery of more perfect glazings. At the close of the fifteenth century and the beginning of the sixteenth, Oruzzio Fortalano, of Pezzaro, carried on an extensive manufactory of ornamental earthenware; and about the middle of the last-mentioned century, Bernard Palissy, whose history is so well known, in our own country especially, established a factory of what is called "Palissy ware," at Saintes, in France. This ware is distinguished for its successful imitation of animals and plants, and is remarkable for its beautiful glaze. The dukes of Tuscany, and more particularly, Gondobaldo de Rivira, patronised the new Art by every means in their power.

Towards the middle of the sixteenth century, the Dutch, who,

Messrs. Jackson and Graham, of London, exhibited the Table of which we give an engraving, designed by the accomplished artist of the establishment, M. Alfred Lermier, and manufactured with the rare skill, delicacy, and finish, for which the firm is renowned. It is of



Amboyna wood, inlaid with marqueterie of various woods. The centre is of the finest light-coloured Amboyna, surrounded with a narrow bay-leaf pattern in box-wood, the principal border consisting of bands of various coloured woods, enclosing a delicate scroll-work of box-wood on



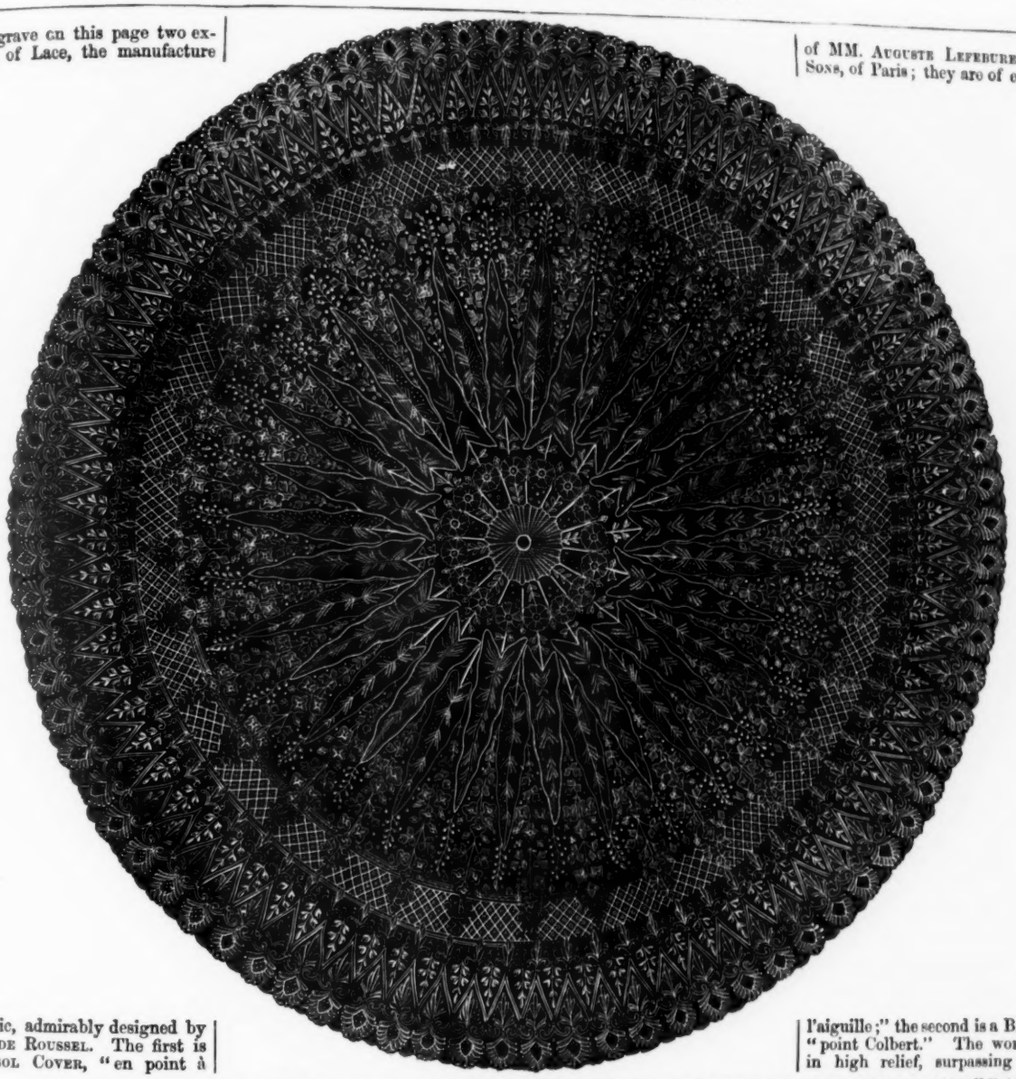
a ground of dark Amboyna; the top is completed by a moulding of ebony. The lower part is in harmony with the top. There was no work of its class that demanded and deserved greater admiration. Mr. Peter Graham being of the Jury, the firm was "*hors de concours*."

among their importations from China, brought the ware of that country into Europe, commenced for themselves the manufacture of a substantial and somewhat graceful and ornamental description of pottery which obtained the name of Delft-ware and Delft-porcelain. In 1709, Böttcher, a native of Dresden, acquired a reputation for his imitation of Chinese porcelain, which he made at Meissen (Dresden); whence the manufacture spread to Berlin, Munich, and other places in Germany, and ultimately to Sèvres, where the famous porcelain works were established.

The earliest known potteries in England were in Staffordshire. these existed as far back as 1500, if not previously. In 1670 an establishment for the production of a coarse description of earthenware, coated with a common lead glaze, was founded at Burslem. This may be considered the germ of the numerous and important factories now existing in that county, to which the taste and genius of Wedgwood have given an immortality of renown—one not unworthily maintained by his successors in that locality.

It is not our intention here to offer an account of the manufacture of the various processes, and of the materials used in the production of the diversified objects which come under the general term of pottery; but the brief sketch we have drawn of the early history of this most beautiful and important branch of Industrial Art will not, it may be presumed, prove an unnecessary introduction to a notice of modern porcelain and pottery—of "all nations"—as exemplified in the late International Exhibition in Paris. We purpose to arrange our remarks according to

We engrave on this page two examples of Lace, the manufacture of MM. Auguste Lefebure and Sons, of Paris; they are of exquisite fabric, admirably designed by M. Alcide Roussel. The first is a Parasol Cover, "en point à l'aiguille;" the second is a Band, "point Colbert." The work is in high relief, surpassing the ancient "point de Venise," which it resembles while it rivals. These productions are foremost among the most perfect of their class.



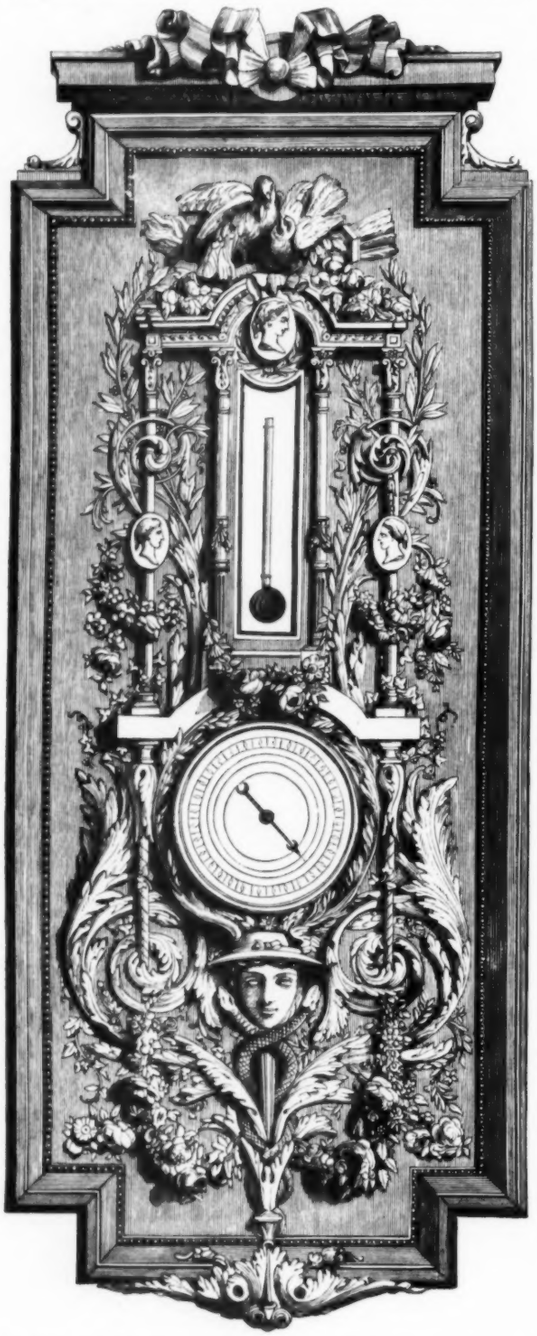


the countries which contributed; and as France was the most extensive exhibitor, and also the most comprehensive, she is entitled to precedence of notice.

France.—In any and every discussion of French porcelain, the Imperial Manufactory of Sèvres must always claim primary consideration. It is from this establishment that France derives so large a portion of the ceramic *objets de luxe* which adorn her palaces and the mansions of her nobility and wealthy classes. The Sèvres porcelain would be out of place wherever it was not surrounded by befitting accompaniments in the way of costly furniture and splendid decorations. In its soft yet brilliant colouring, its glowing landscapes, its gay figure-subjects, often set in a frame-work of gilding, it not unfrequently almost rises to the dignity of Fine Art. It must be borne in mind that in its production a very large staff of most skilful and thoroughly-educated artists are employed; and it would be strange indeed if, with such aid and with all other essential means and appliances at command, the most successful results were not attained. But though the Imperial Manufactory unquestionably takes the lead in certain qualities of its ware, there are, as we shall hereafter show, other producers, both in France and elsewhere, who have proved themselves not altogether unworthy to rank with it.

How far the ornamentation to which porcelain of every kind, and of most countries, is frequently subjected—we refer especially to pictures of the Boucher and Watteau class, and to figure-scenes generally, as well as to landscapes—is the most suitable and most in accordance with strict propriety and refined taste, must be

We engrave a Barometer, the production of MM. Gueret Frères; a



work of refined beauty in design, and exquisitely carved. It was, in all respects, a *chef-d'œuvre* of the Exhibition, and bought by the Emperor.

A Statuette in imitation bronze—"Zinc d'Art"—a work of very great



excellence both in design and execution, the production of M. Boy. The figure holds in one hand a clock, and in the other a barometer.

matter of opinion: it is, and has long been, the fashion, and therefore, it may be presumed, has passed the bounds of criticism. The Etruscans and Greeks certainly decorated their pottery with figures; but they had not learned the Art of applying the painter's pharmacopœia to their productions; and if they had so learned, we may reasonably doubt their using it for such purposes.

Where beauty and magnificence are the objects aimed at, where perfection of design, and the gorgeousness of colour, and purity of material, and delicate workmanship are sought after, whatever the cost may be, it is only reasonable to expect that the examples exhibited in the Sèvres court should be what we found them. And yet the productions of to-day are scarcely an advance upon those which were sent out from the factory a century ago: they had even then reached a point of excellence which no subsequent scientific knowledge and practical experience have been able, greatly, if at all, to surpass. We recognise in the recent productions, better, because more elegant and symmetrical, forms, and improved taste in the decorative paintings introduced; but beyond these qualities of refined progression there is little to distinguish old Sèvres porcelain from new.

They who are unacquainted with the nature of the Ceramic arts should know that there are two kinds of porcelain—one made of soft paste, and called by the French *pâte tendre;* the other of hard paste, termed *pâte dure*. The materials differ in each; the

This column contains one of the many beautiful HALL



LAMPS, in cast iron, by BARBEZAT.

We engrave four FIGURES in terra-cotta, by MARCH, of Charlottenburg, Berlin, from the models of a great



sculptor of Prussia. Herr March has carried his art to high perfection, and has obtained honours in all Exhibitions.



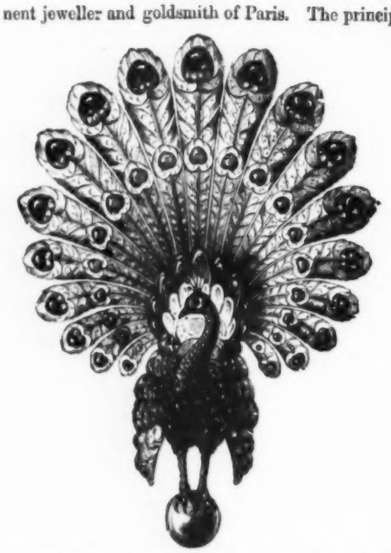
This CABINET by GATTI, of Rome is one of the choicest of the many choice works of the class contributed by Italy. It is of ebony, inlaid with ivory, most beautifully designed, and executed with rare skill.

latter being made of powdered granite and felspar, the former of a combination of chymical substances; the hard porcelain requires but one firing, the soft is subjected to two bakings. The result, when each has passed through the artist's hands for painting, is, that the surface of the latter, when painted, is somewhat rough under the touch, while the former is perfectly smooth. At Sèvres they make both, though the examples of soft porcelain are of secondary importance; in England, our principal manufacturers use the other. Old Sèvres may be distinguished from modern by the difference just explained, inasmuch as it is almost without exception made of *pâte tendre;* and the colours, if less brilliant, are softer and richer, because they have sunk into the glaze of the materials used. And as in a picture on canvas hard colouring produces in appearance what artists know as hardness of texture, so does it also when employed in ceramic wares. Speaking of colour, we must not omit to mention the beautiful and delicate *palish* green of some of the Sèvres porcelain; it would be impossible to produce any tint so agreeable to the eye, and so adapted to the requirements of good taste, as this.

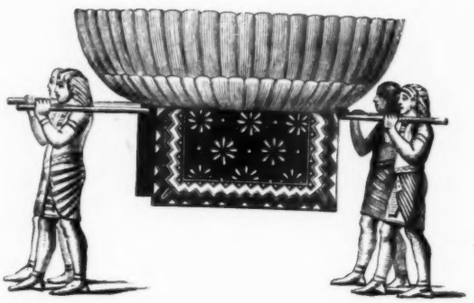
To attempt anything approaching to a systematic detailed description of the contributions from Sèvres would require more space than we can assign to it; moreover, such account would be little more than a repetition of words. We found objects of almost every conceivable form into which clay, or other plastic material, can be moulded by the potter's art, and of sizes varying from two or three inches in height and diameter to four and even

We devote another page to M. Baugrand, the eminent jeweller and goldsmith of Paris. The principal





object is a Clock, ornamented with enamel and many rare jewels, a production of surpassing elegance in design and execution. It has been acquired by the Earl of Dudley. The Peacock is of emeralds and diamonds: the Mirror and Jewel-casket (of jade) are of Egyptian origin, of great beauty and delicacy of finish.

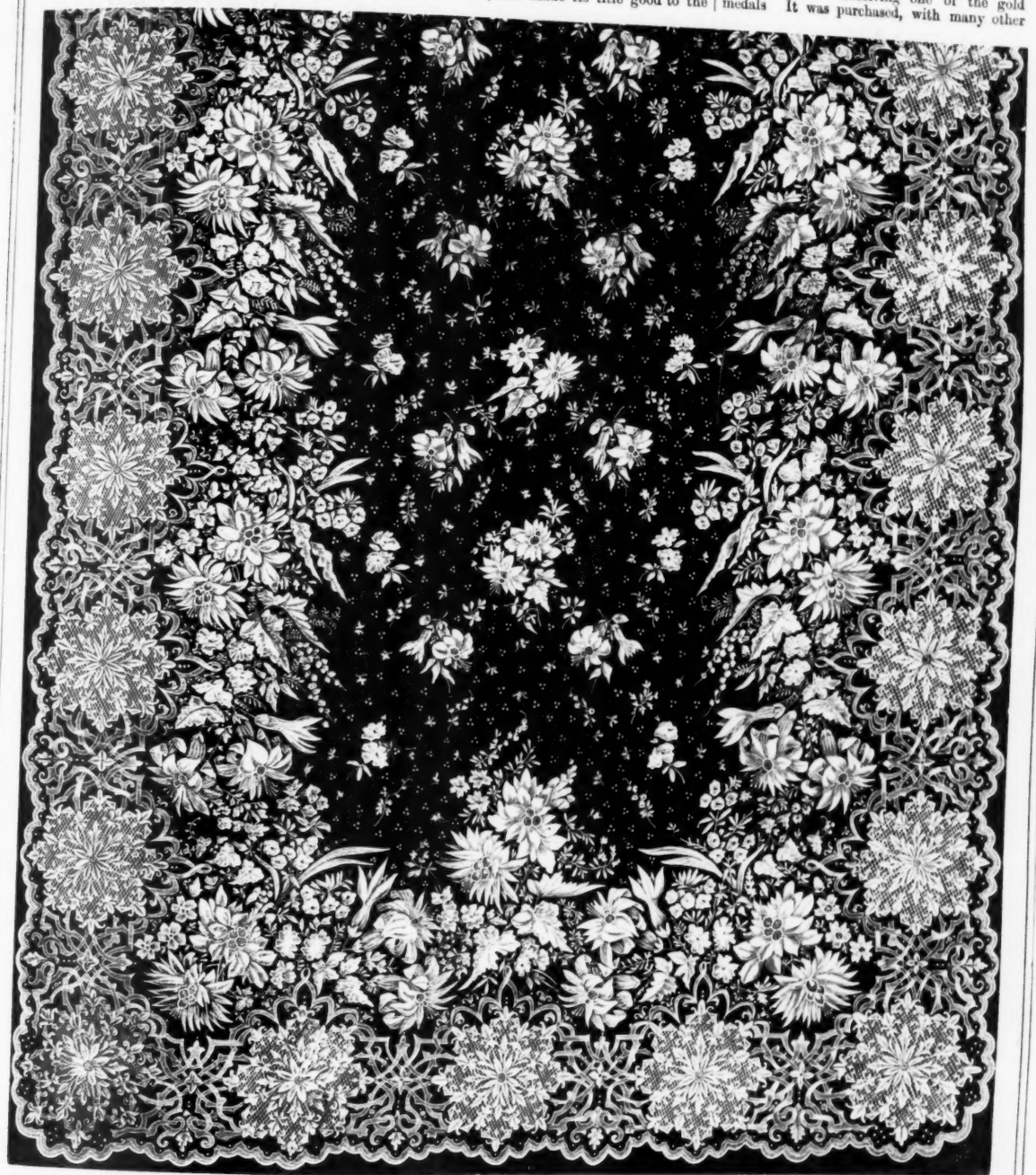




five feet. Cups, dishes, plates, vases, *plaques*, &c. &c., were there, not in profusion, but in variety and abundance enough to satisfy the most *exigeant* collector and to please the most fastidious connoisseur. Some were decorated with pictures which a Meissonier might have painted, some with landscapes, and others with birds and flowers of the most brilliant hues. A few of these, enough to show as specimens, have been engraved in the Illustrated Catalogue of this Journal (*vide* pp. 53, 163, 214, 223). We noticed two large vases, which particularly attracted our admiration, one painted by M. Solon, the other by M. Lorne.

Among the most skilful disciples of the Sèvres school, to adopt an artistic term, is M. Pillivuyt, of Paris, whose exhibition of *pâte dure* was in every way excellent, both in pure white and in decorated porcelain; his show was limited almost exclusively to dinner-services, liqueur-stands, objects for the toilette and the bed-chamber. Levassor-Boyer, of Paris, had some porcelain, especially dinner-services, of a good order; still better, because more thoroughly artistic in decoration, were the productions of C. Le Rosey; a dessert-service exhibited by him is the perfection of painting; he, like Pannier-Lahoche, who was also a first-class exhibitor (*vide* p. 108), is simply a decorator. Both purchase white porcelain from the best makers, and employ the most skilful artists they can find to ornament it. For works of pure white porcelain, Gibus and Co., of Limoges, were pre-eminent;

This beautiful CURTAIN, of tambour-work, is the manufacture of RAUCH AND SCHAEFFER, of St Gall; it attracted general admiration at the Exhibition, and made its title good to the highest honour—receiving one of the gold medals It was purchased, with many other



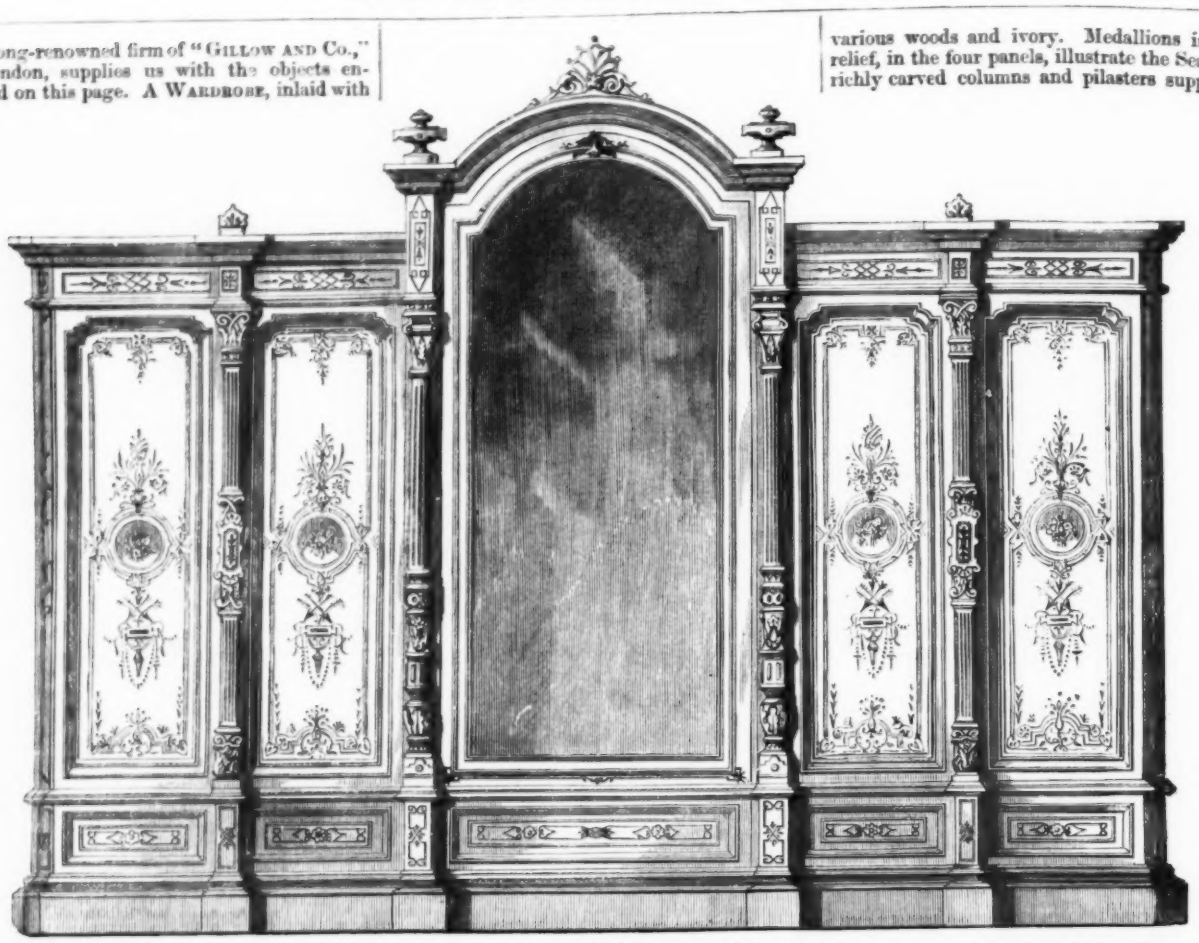
choice productions of the class, by the firm of SWAN AND EDGAR—a firm eminent for collecting productions of all orders, and from all countries, in which Art is combined with excellence of fabric —making a "speciality" of curtains, from the most costly to those of comparatively small price.

the texture of their ware is most delicate, and well suited for the best decorative purposes, for which it is extensively purchased.

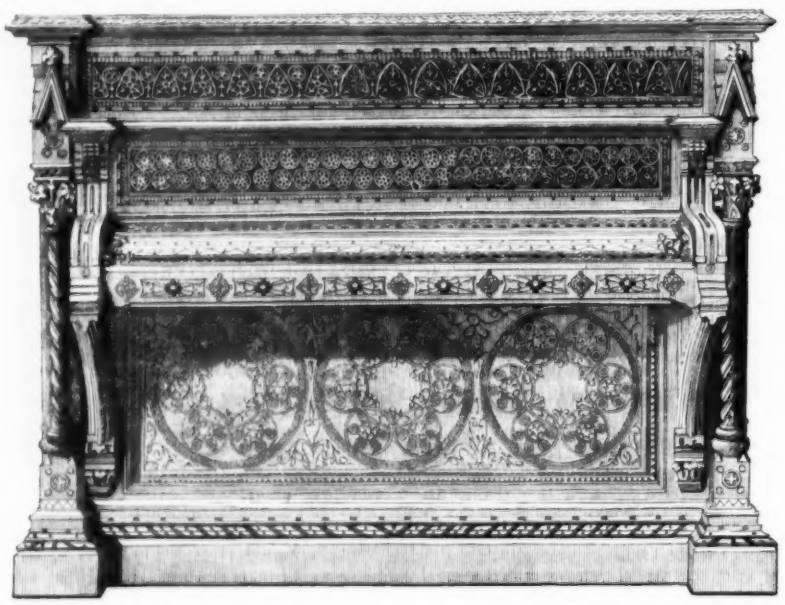
J. MACHEREAU exhibited some good porcelain in *pâte dure*, decorated with taste and very considerable artistic talent; but we do not like the bronze mounting of several vases shown by him; it imparts a heavy and inharmonious appearance to the objects. To the large mass of visitors to the Exhibition the stall of E. ROUSSEAU (*vide* p. 127) proved less attractive than those of many others, for here were none of the richly-painted and splendid productions to be seen elsewhere. M. Rousseau's ceramics are mostly of a peculiar kind, both in construction and decoration; and perhaps for this reason it is that they are most acceptable to the connoisseur. He abjures colour in the ordinary sense of the word, but he has a peculiar method, which we believe to be entirely his own, of painting the figures and other ornaments of his porcelain, and his enamelling is excellent.

At the head of the several exhibitors of Faience must be placed M. DECK. His productions are admirable, both in style and execution. Among other objects we especially noticed were plates and dishes, the pictures on which are painted with remarkable vigour, and are most brilliant in colour. These seem to have attracted the special notice of English collectors, whose names, as purchasers, appeared on numerous specimens. It would be unjust to two artists in particular, employed by M. Deck, to omit mention of their names; these are MM. Ranvier and Anker, whose paintings merit all commendation.

The long-renowned firm of "GILLOW AND Co.," of London, supplies us with the objects engraved on this page. A WARDROBE, inlaid with various woods and ivory. Medallions in low relief, in the four panels, illustrate the Seasons; richly carved columns and pilasters support a



frieze, also inlaid with choice woods. It was rightly classed among the best works of British is of satin-wood, richly inlaid, and ornamented





Art-manufacture in the Exhibition. We engrave also a PIANO of great merit and beauty; it in the best style of the fourteenth century.

Scarcely, if at all, inferior to the productions of Deck are those of A. JEAN, whose show was in every way as good as it was large. The forms are, in most instances, unexceptionable, and the ornamentation, in its special style, pure. Some large vases are elegantly decorated, and his imitations of arabesques in the manner of Raffaelle, outside the Faïence Court, are of the highest kind of such work. The colours he chiefly employs are blue and yellow, and this combination gives to his ware a greenish tint, which is rather agreeable than otherwise. Among other objects exhibited by him may be noticed an immense candelabrum of bold design, and a large epergne.

Another notable exhibitor in the Faïence Court was H. A. PINART, whose works were described as "earthenware painted on raw enamel, and double baked." J. AUBRY'S (of Meurthe) imitations of old Japanese, and P. LEBOURG'S imitations of Japanese and Chinese ware, are very remarkable for their truth and their excellence as specialities. H. F. SIGNORET (of Nevers) exhibited a vase and a fountain, both highly meritorious in design and artistic ornamentation; BOUTIGNY had a noble vase with painted pelicans; F. LAURIN (of Bourg la Reine) some vases, cups, and flower-stands, of a superior class; and UTZSCHNEIDER AND Co. (of Arreyne mines, Moselle) some well-painted porcelain. The show of porcelain by M. BACCARAT was extensive, and contained a large proportion of objects highly commendable for form and execution. MM. COLLINOT AND Co. were large and attractive exhibitors of Faïence and other ceramic works; one of their

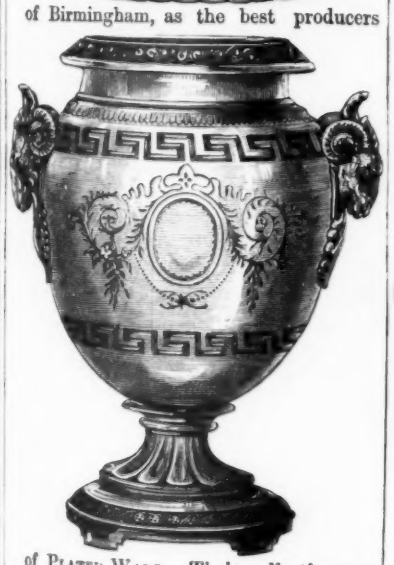
Messrs. Henry Wilkinson & Co.



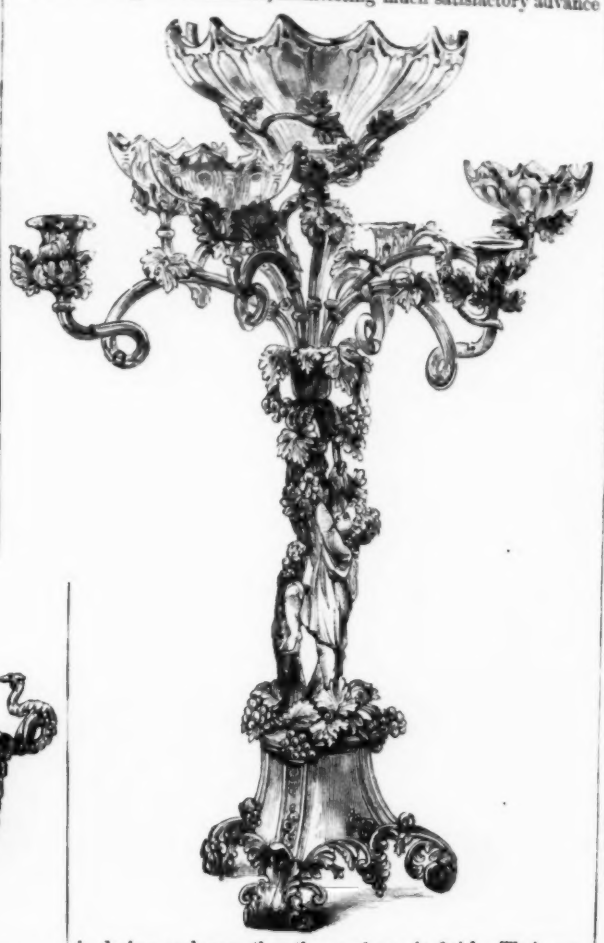
upheld the long-established fame



of Birmingham, as the best producers



of Plated Ware. Their collection was varied and of great excellence, manifesting much satisfactory advance



in design, and more than the usual care in finish. Their productions are, often, from admirable models, gracefully and effectively ornamented, the graver and the chisel having been



used by experienced hands. We engrave a selection. Birmingham contributed higher works of Art,



but none better of their class; the great town is much indebted to Messrs. Wilkinson & Co. for the spirit with which they

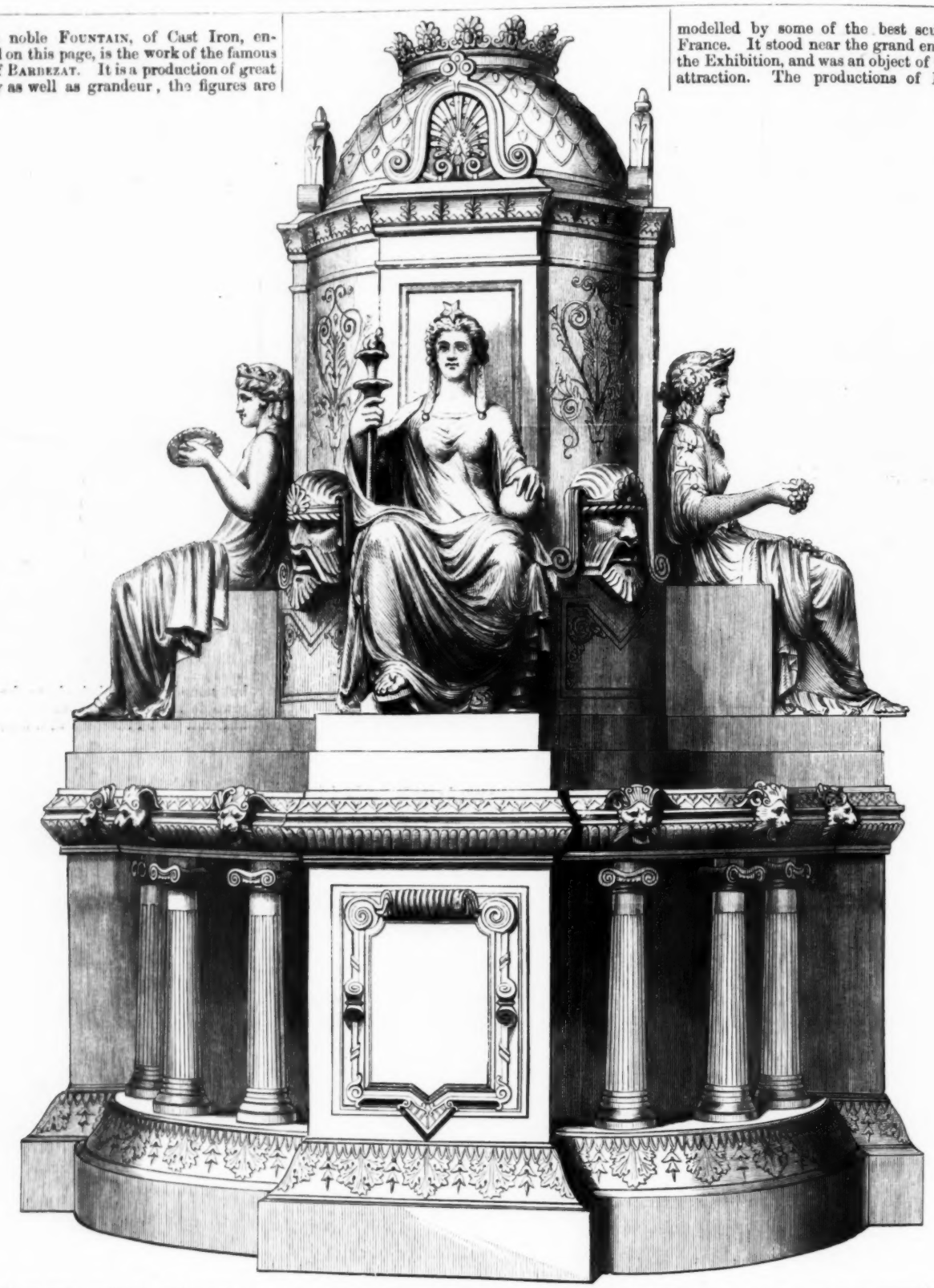


entered into rivalry with "All Nations."

principal objects, an Arabic mural fountain, of considerable dimensions, we have engraved (*vide* p. 249).

The two great modern rivals of Barnard Palissy are MM. Barbizet and G. Pull. If we express unqualified approbation of their works, it is not because we admire the productions themselves except for the wonderful skill which is able to turn the potter's art into a kind of natural-history museum. We would rather possess a dozen examples of genuine Wedgwood, on which a Flaxman had employed his genius, than a whole room-full of the fishes, reptiles, &c., which the two manufacturers we have named turn out from their ateliers in such profusion, and so life-like. This may be called want of taste in objects so much coveted by many, but we must plead guilty to any such impeachment. Both M. Barbizet and M. Pull undoubtedly surpass the old potter Palissy in every quality but invention: in truth of portraiture—if the term may be applied to these imitations—of the lowest orders of the animal world, and in delicacy of execution, they leave the originator of this class of ceramic ware far behind. But, unquestionably, the most remarkable example of Palissy Faience was a magnificent chimney-piece, exhibited by M. Pull, which, as we were told, occupied him three years; for, with the exception of mixing the clay, it is entirely the work of his own hands; each piece of

The noble FOUNTAIN, of Cast Iron, engraved on this page, is the work of the famous firm of BARBEZAT. It is a production of great beauty as well as grandeur, the figures are modelled by some of the best sculptors of France. It stood near the grand entrance to the Exhibition, and was an object of universal attraction. The productions of Barbezat,



although of iron, suffered nothing by comparison with those of the more costly metals. They were, in all cases, true examples of Art.

earthenware being manipulated by him no fewer than fourteen times. We must notice, also, two specimens, by the same artist, in imitation of the famous Henri Deux ware; both very creditable to his skill and ingenuity. M. BRIANCHON exhibited some good Palissy vases, plates, &c., and numerous clever specimens of imitation shells most delicately tinted. Another meritorious exhibitor of Palissy was M. AVISSEAU, of Tours, whose productions are remarkable for finish.

The practice of decorating earthenware and porcelain by chromo-lithography is followed by some French manufacturers with as much success as could reasonably be expected from such a comparatively mechanical process. The principal exhibitors were M. COBLENTZ, M. KLOTZ, and M. MACE. M. POYARD and M. PINOT called photography to aid in the ornamentation of their productions.

At the corner of one of the passages leading to the avenue where the porcelain-manufacturers "most did congregate," stood a very beautiful chimney-piece of pure white porcelain, the work of M. J. M. GILLE; it was notable for the good taste which characterises the design, and the simplicity united with richness of its ornamentation; all testifying to its being the production of a true artist. The enamelling rivals the most exquisite polish of the finest marble. M. Gille also exhibited a great variety of other objects, vases, epergnes, statues, statuettes, birds, architectural

Messrs. C. F. Hancock, Son, and Co., Jewellers and Goldsmiths of London, exhibited many works of great merit, beauty, and value, in jewels and in gold and silver plate: occupying a high position. They had the honour of a gold medal. We engrave the "Tennyson Vase," designed and modelled by the accomplished artist H. H. Armstead. It is of silver, partly gilt, illustrating the poems of the Laureate, "Morte d'Arthur" and "Guinevere." The work is one of rare excellence; every portion of the vase—handles, neck, and base—contributes to the story, the lesser ornament being Byzantine Gothic of the twelfth century. This admirable work upheld the renown of England in the Exhibition





ornaments, &c., mostly of pure white material—*bisque* and *semi-bisque*; some were painted, but the white is evidently his speciality.

Allusion has hitherto been made to objects intended for ornament rather than use, except by the wealthy. If our examination is extended to productions for ordinary domestic purposes, adapted to the requirements of the middle and lower classes, we find the manufacturers of France infinitely below our own. This, undoubtedly, is owing to the taste—or want of taste, according to English ideas—of the French people of these classes. Their "crockery," to use a common phrase, is, generally, such as would not find admittance into an English household, even where the means of the family are but very limited. Take, as an example, their tea, or rather coffee-services; which everywhere are found to be thick, heavy, clumsy, and ill-shaped, such as their forefathers used a century ago. An English cottager would disdain to see such objects on his plain deal-table. The same may be said of no small portion of their dinner-services. Luxurious as our continental neighbours may be in their style of living, it is evident enough that they think far less of the plates, dishes, &c., on which their meals are served, than of the delicacies that may be placed on them. Art of any kind finds no place here, although a few services were exhibited of a somewhat better order.

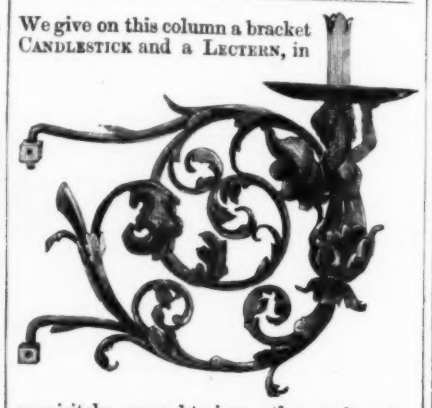
France makes comparatively little show in terra-cotta, that is, fire-brick clay, both red and white; a material of which, for purposes of architectural ornament and for certain kinds of pottery, we in England are beginning to learn the true value.

We engrave one of the CABINETS of SORMANI, a distinguished Ebeniste of Paris, whose works deservedly attracted the admiration of the public, and received the marked approval of the connois-



seur. The cabinet we selected is of light woods, profusely ornamented with ormolu, the figures being of skilfully painted porcelain. The design is by M. PRIGNOT, to whose many admirable works of this class we have elsewhere made reference.

We give on this column a bracket CANDLESTICK and a LECTERN, in



exquisitely wrought iron, the works of



Messrs. BARNARD AND BISHOP, of Norwich, made by their foreman, JAMES CLITHEROE.

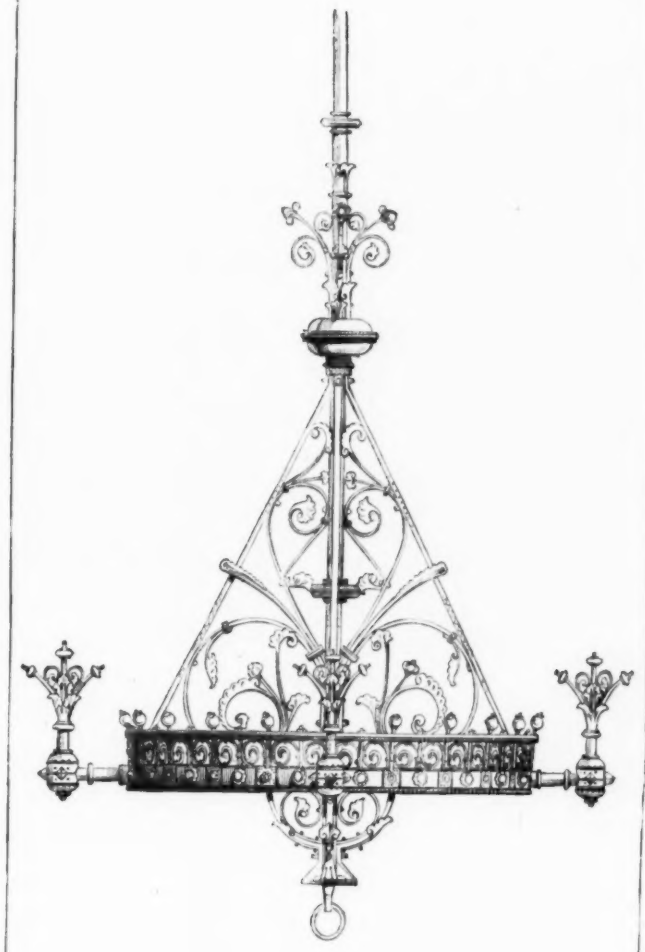
Terra-cotta, in what may be termed its natural state, and as ordinarily used, has no glazing; but it admits of it, as we find in the works of J. DEVERS (p. 151), who produced some excellent vases and other objects in glazed terra-cotta. M. Devers' factory is, we believe, at Milan, but he has an establishment in Paris, and exhibited in the French Department. H. F. SIGNORET, of Nevers, whom we have already mentioned; C. CHAMPIGNEULLE, of Metz; E. AVISSEAU, of Tours, a name previously referred to; C. FELIKER, of Choisy-le-Roi; MM. GOSSIN, Brothers; and others, were the chief French exhibitors of terra-cottas; and among their productions were found numerous objects worthy of notice for elegance of form and good decoration. In the Park, outside the building, were many large examples of terra-cotta, particularly a Byzantine altar-piece, in which are figures of the Virgin and Infant Jesus, with the prophets, apostles, and painted Scriptural subjects: it is by VIREBENT, Brothers, and Son, of Toulouse. Not far from this object, there was, among many others, a large *jardinière*, decorated with a circular bas-relief representing a Bacchanalian dance, in which the figures are finely modelled. The work is French, but at the time of our visit we were unable to ascertain the name of the producer. Some admirable bas-reliefs and other ornaments in terra-cotta were exhibited by J. CHÉRET (*vide* p. 5), an artist of great ability, rising into fame. M. DE BOISSIMON, of Langrais, showed numerous works, principally for out-door use (p. 237), evidencing much taste in the art of design.

In many of the more important examples of French cabinet-work, the visitor would doubtless have noticed the introduction of

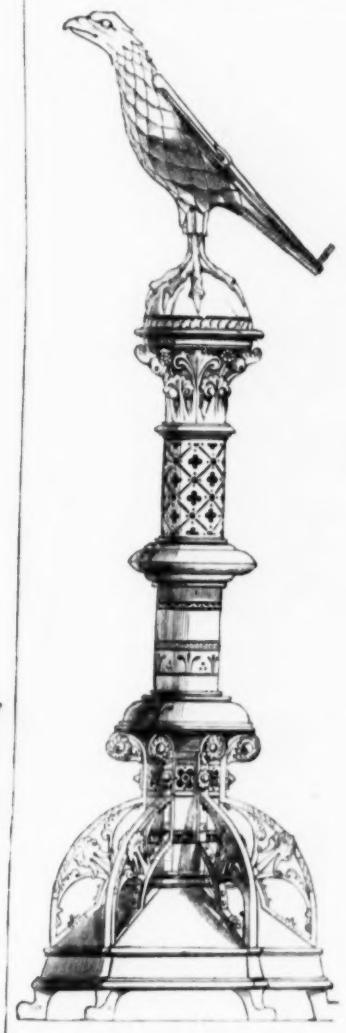
The objects that head this page



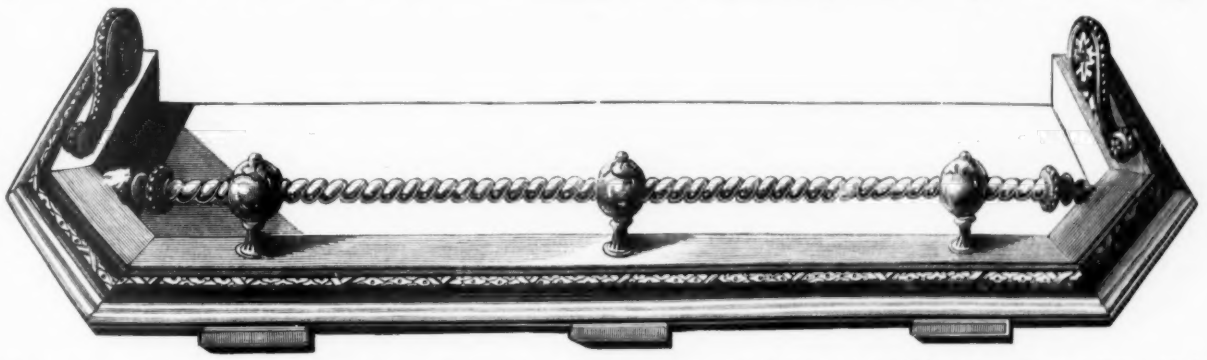
are selected from the many admirable examples of BRASS-WORK, principally for church uses, manufactured by Messrs. HART, of London. The contributions of this firm did



much to uphold the character of England in that class of Art, in design as well as in soundness of workmanship; basing the former on approved "authorities," and carrying the latter



to a degree of perfection unsurpassed.



We engrave another of the FENDERS exhibited and manufactured by Messrs. STEEL AND GARLAND, of Sheffield; they are of admirable make, and, generally, of excellent designs. Unfortunately, Sheffield was insufficiently represented, and but for the energy and enterprise of this firm, would have been almost undistinguished at the Universal Exhibition of all Nations. Sheffield, therefore, owes much to Messrs. Steel & Garland.

imitation Wedgwood *plaques;* these, it may be presumed, are also French; and the majority of the specimens are good in design and clever in execution, but are a long way behind, as are our own modern imitations, those on which the genius of Flaxman was exercised.

ENGLAND.—Taking into consideration the extent to which the potter's art in all its diversified branches is carried on in our own country, English manufacturers who contributed were exceedingly few in number. Several of our principal "firms" were altogether absent; yet had we a display which in quality was surpassed by that of no other nation, even by those who have all the advantages of state-patronage. English manufacturers have to rely on their own resources entirely, on their own capital, and their own taste and judgment in the selection of those on whose skill and Art-talents they depend for success. The advance we have made of late years is almost more than could have been expected by the most sanguine believer in British enterprise and perseverance.

The merit of maintaining the honour of England in the highest classes of this branch of Art-industry was due to the well-known firms of COPELAND AND SONS, MINTON & CO., and WEDGWOOD AND SON. Taking the first-named firm in the order in which we have placed them—alphabetically, and not on account of priority of excellence, where all stand on equal ground in the artistic value of their productions—we proceed to point out some of the more prominent contributions of each.

Messrs. Copeland's display (*vide* pp. 11, 87, 209) was most extensive, and included in it almost as great a variety as ceramic

Mr. James Green, of



Thames Street, London,



exhibited a collection of

Herr Friedrick, of Dresden, an eminent upholsterer of Saxony, supplies us with this excellent example of his art. It is of carved oak, of great merit, both in



design and execution. The interior, as well as the exterior, gives evidence of labour directed by judgment and skill Germany was admirably represented in this Class.

Table Glass that merited, and



obtained, universal approval for



purity of metal and excellent art.

art in its highest development can produce. Though deprived by death, since the last great International Exhibition, of the valuable aid of Mr. Thomas Battam, the superintendent of the Art department, this firm has found an able successor in Mr. G. Eyre, who certainly deserves a word of commendation for the manner in which he carried out the object of his employers, that is, to maintain their position among the leading manufacturers not of England only, but of the world. As examples of the highest class of decorative porcelain, nothing could by any possibility be richer and more beautiful than their large collection of vases; the forms of these are based on the purest models, and the ornamentation, though, perhaps, a little too redundant sometimes, is exquisitely painted. Ignoring, for the most part, the figure-subjects which decorate so large a portion of the best French, Prussian, and Dresden porcelain, Messrs. Copeland's artists direct their attention chiefly to flower-painting; and we noticed some groups of this kind which the old Dutchman, Van Huysum, or our own lady-artists, the Misses Mutrie, would not disdain to call their own. There was one vase especially, of colossal size, the body of which shows a magnificent floral display, arranged with consummate taste in the disposition of the groupings, and with true judgment in the harmonious arrange-

25 JY68

M. Victor Paillard holds a first place among the Bronze manufacturers of Paris.



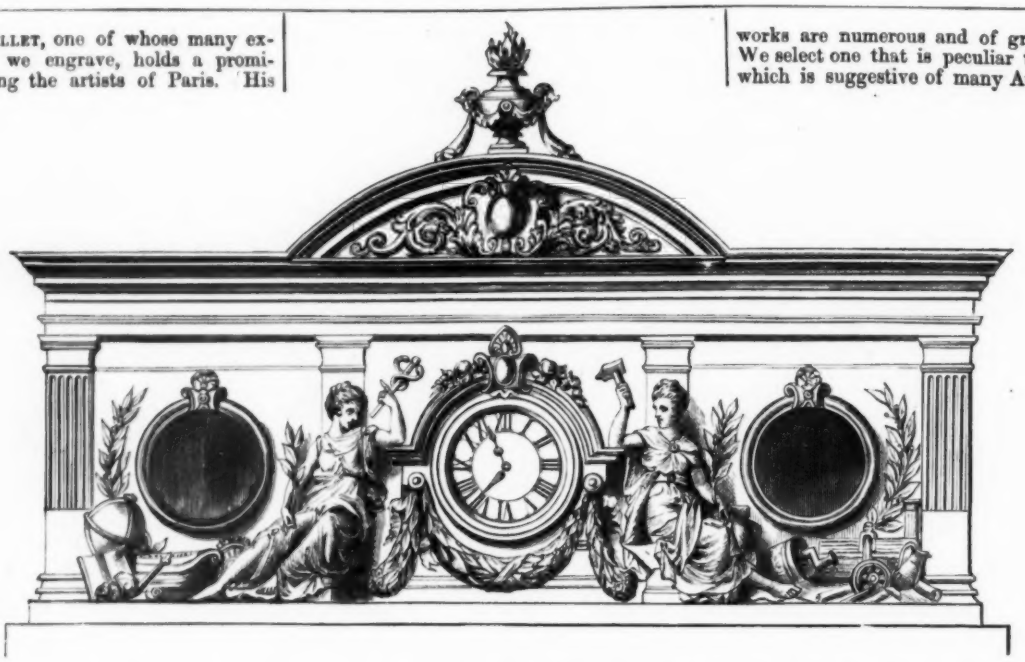
We engrave a Fountain, one of the most charming of his works. In the accompanying group, the principal piece is a Vase of great beauty—a very triumph of Art. M. Paillard is an artist as well as a manufacturer. He is also the merchant—a combination unknown in England, though common in France.



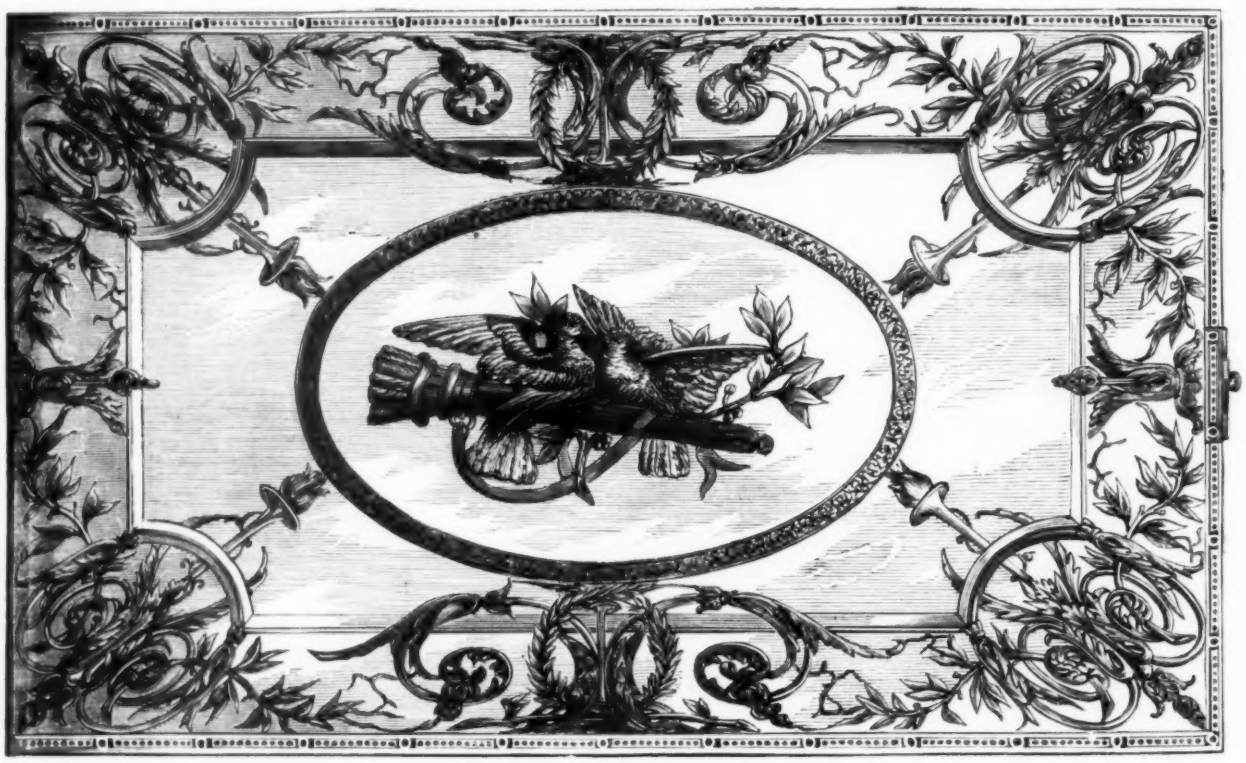
ment of colours. The ornamentation of the neck and foot is elaborate, yet not too much so, and is graceful throughout in design. If, however, Messrs. Copeland had contributed nothing to the Exhibition beyond the magnificent dessert-service made for the Prince of Wales, they would well have maintained their ground against all foreign rivalry; a portion of this service has been engraved for the Illustrated Catalogue published in this Journal (p. 11). The groundwork of the service is white, on which is some very beautiful painting; the borders of the dishes and plates are delicately perforated, and when placed, as we saw some of the pieces, in large dishes of the crimson glass of Bohemia, a glow of colour almost magical was given to the whole, by means of this open-work. The centre-piece consists of two dishes, or baskets, perforated, on a plinth, at the base of which are four female figures, in parian, representing the four quarters of the world; these were modelled by J. Durham, A.R.A. It is right we should state that the artists to whom the credit belongs of painting the principal objects in Messrs. Copeland's display are Messrs. Hürten, Lucas, and Smith.

Less ornate, generally, than the works of the manufacturers just noticed, the porcelain of Messrs. Minton (*vide* pp. 21, 93, 257) exhibited qualities which in every way merit the highest encomiums. Their principal artists, Messrs. Allen, Mitchell, and Simpson, and a German, Herr Yahn, may claim to rank with the

M. Noel Guillet, one of whose many exhibited designs we engrave, holds a prominent place among the artists of Paris. His works are numerous and of great excellence. We select one that is peculiar to France, but which is suggestive of many Art-applications.



We engrave the Cover of an album, of great beauty in design and of much delicacy and refinement in execution. The ground is mother-of-pearl, the ornamentation is of silver, and silver gilt. It is the manufacture of F. Pingot, of Paris, whose works of this order

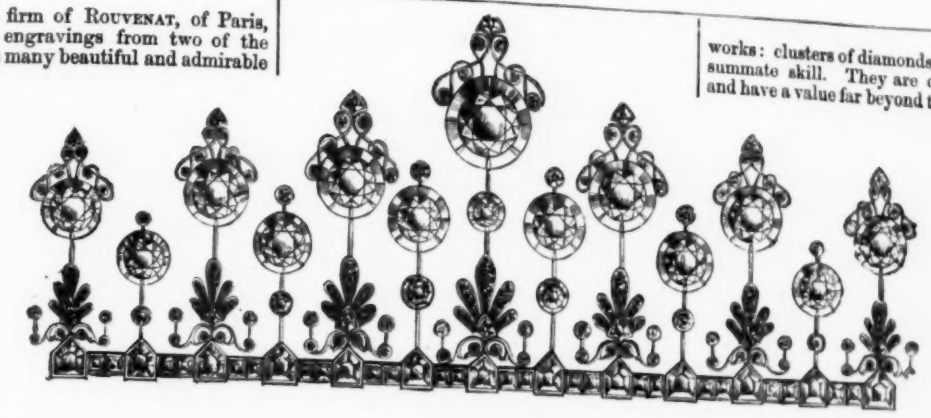


attracted general attention and admiration. They were acquired, chiefly, by the eminent firm of Messrs. Houghton, of New Bond Street, who, as stationers, are unrivalled for the taste and judgment displayed in the selection of articles to which their attention is devoted.

best that France or any other country can boast of at the present time. Figure-subjects, landscapes, and flowers are rendered with equal skill, and with the highest finish in all their details, on vases, jugs, cups, plates, &c. These paintings, too, are remarkable for the delicacy and transparency of their colours. Foremost among the contributions of Messrs. Minton is a magnificent vase, decorated by Herr Yahn with figure-subjects in the manner of Watteau; of its kind there was nothing finer than this vase in the Exhibition.

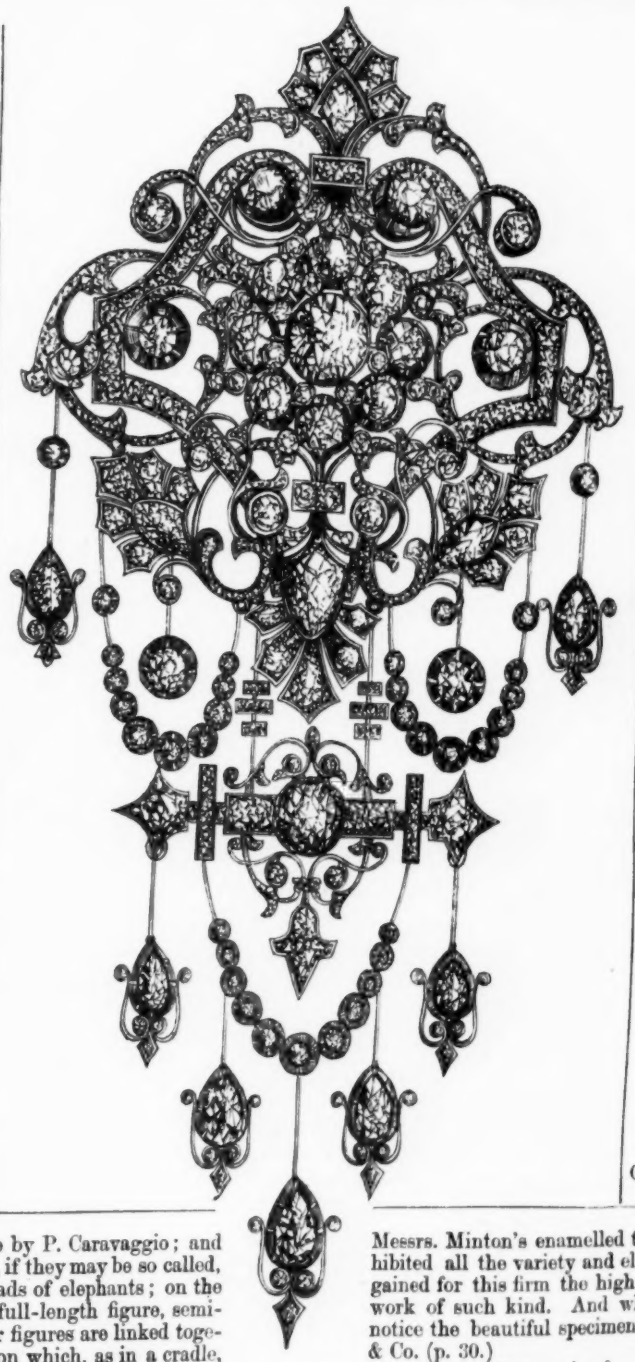
There is, however, one description of decorative porcelain in which Messrs. Minton leave all rivals, whatever their nation, in the rear; it may indeed be called, without the least disparagement of their other works, that in which they pre-eminently excel; certain it is that no firm in England, and but few on the Continent, have paid so much unremitting attention to it. We refer to the class of Faïence usually designated Majolica; that massive ware, of bold design, and bolder ornaments, and positive colours, principally blues, yellows, and greens. The first great display of majolica by Messrs. Minton was, if we remember rightly, in the Paris Exhibition of 1855, where it attracted universal attention and admiration. Since that period the manufacturers have still further developed the resources of their establishment in this branch of their works; and now, as just intimated, they stand without a rival. The variety of objects of this kind exhibited by them was great, and they were seen not alone in the space allotted to them in the building, but dispersed about the gardens in the form of garden-seats, flower-pots, and flower-vases. Among the finest examples were a very large jug, or ewer, decorated with

The renowned firm of ROUVENAT, of Paris, supplies us with engravings from two of the most perfect of its many beautiful and admirable works: clusters of diamonds, arranged with consummate skill. They are objects of high Art, and have a value far beyond their intrinsic worth.



The two PILLARS for lamps engraved on this page are selections from the works of BARBEZAT, in Cast Iron; admirable in design.







figures of the gods, from a picture by P. Caravaggio; and a noble vase, the handles of which, if they may be so called, are naked boys seated on the heads of elephants; on the other two sides is respectively a full-length figure, semi-draped, of a young girl. The four figures are linked together by a sort of floriated wreath on which, as in a cradle, repose smaller figures, one between each of the larger. In many examples of Messrs. Minton's Faïence, the figures introduced are of parian, whose whiteness, in juxtaposition with the brilliant colours of the other parts, renders the whole most effective, and increases the richness of the object.

To descend, for an instant, from these artistic works to others of an almost strictly utilitarian character, we may remark that Messrs. Minton's enamelled tiles, or encaustic paving, exhibited all the variety and elegance of pattern which have gained for this firm the high reputation it has for mosaic work of such kind. And while speaking of it we must notice the beautiful specimens exhibited by Messrs. MAW & Co. (p. 30.)

It is almost like passing from a picture-gallery, filled with brilliant examples of the painter's art, into the quietude and repose of a gallery of sculpture, when we turn from the examination of such productions as we have just described to look at the contributions of Messrs. Wedgwood and Co., who exhibited several services of pure and, comparatively, unadorned china, perfect in work and finish, and admirable in form. But the fame

We engrave four productions in Porcelain by

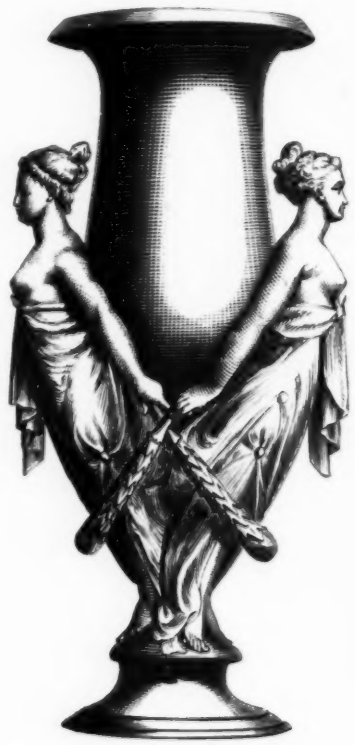


Gibus, of Paris, whose Works are at Limoges, Haute Vienne. They are of white porcelain,

pre-eminent for beauty of design, exquisite



modelling, and great refinement of finish.



Occasionally they are of delicately tinted clay, manifesting the purest artistic feeling.

Thus, they are of comparatively small cost; but



there were few things in the Exhibition more coveted by connoisseurs and persons of taste.

of the long-renowned Staffordshire factory will always be associated with that peculiar ware which originated with Josiah Wedgwood, and is still known under the generic term of "Wedgwood," in whatever form it appears. The spirit of Flaxman seems still to hover about the establishment at Etruria, though it cannot rekindle in his successors the genius which animated their great prototype. Still, there is abundant evidence that his example has left an abiding influence. Messrs. Wedgwood's *pièce de resistance* was a large chimney-piece (*vide* p. 232) of Derbyshire alabaster, in which are inserted numerous *plaques* of figure-subjects on a sage-coloured ground. These ornamental bas-reliefs have a beautiful effect in combination with the marble in which they are set. We noticed also in several of the more important objects of English cabinet-work, such as those of Messrs. Crace, Lamb, Wright and Mansfield, &c., similar introductions of Wedgwood *plaques*, which, when judiciously used, as they are in these instances, add much elegance to the object, while they relieve the sombre hue of the wood when this is dark, or render it more effective when it happens to be light, as maple and satin-wood, for example. Of the various tints or colours employed for the groundwork of "Wedgwood," none, to our mind, is so pretty and effective as the delicate *sage* which the manufacturers produce, though greyish blue seems to be more generally in vogue. Messrs. Wedgwood & Co. exhibited, in addition to those works we have specified, a variety of others—dishes, trays, &c., to decorate which they secured the aid of M. Lessore, a French artist resident at Fontainebleau. There is considerable talent evinced in his paintings, but they are deficient in much of the delicacy and refinement that are seen in the

The establishment of M. JOSEPH MAES, the "Cristallerie de Clichy," has been long renowned throughout Europe, having obtained first-class Honours in all Exhibitions since 1843. We select for engraving a few of the many beautiful works which attracted marked attention and admiration; these have been, chiefly, acquired for the Museum at South



Kensington. The manufactory is famous not only for its crystal glass, but for productions in what is called "mousseline;" for Rose Dubarry, Sèvres blue, turquoise and emerald; for Venetian glass also; and for certain chemical processes which have long defied competition.





We give on this page engravings of four PANELS in TERRA-COTTA, the art in which the firm has achieved great excellence and eminence since





productions of MARCH, of Charlottenburg; they are from the designs of a famous German sculptor, and are admirable examples of a branch of a period far back in the present century. Herr March has the advantage of a clay of harmonious colour and of remarkable fineness of texture.

pictures of other French painters on porcelain, and also in some of our own.

THE ROYAL PORCELAIN MANUFACTORY OF WORCESTER (*vide* p. 56), which is under the able management of Mr. R. W. Binns, offered but a limited display as to quantity, but the quality of its productions was of the first order. We noted, especially, some vases. The forms of two or three are peculiar but striking, so also is the ornamentation, which is in perfect keeping with the designs. Among the glass exhibited by Mr. GREENE, of London, was a small but elegant breakfast service from the Worcester works, made for the Countess of Dudley. It is covered with jewellery of turquoises so brilliant as to vie with the real precious stones themselves. There were other objects in the Worcester "exhibits" in which this jewellery decoration is carried to perfection.

With a passing glance at what is usually regarded as an inferior order of the potter's art—stoneware and terra-cotta—we take our leave of the English department. Messrs. DOULTON AND WATTS, of Lambeth (*vide* p. 94), Messrs. J. and C. PRICE, of Bristol, Mr. JONES, of Stoke-on-Trent, Mr. BROWNFIELD, of Cobridge (*vide* pp. 186, 187), were the principal exhibitors, and their works were generally meritorious for excellence of material and artistic character. The terra-cotta display from South Kensington, exhibited in the Park, showed to what admirable decorative purposes the architect may employ this material, which in England rarely, or never, loses its colour, as do stone and marble. The late Mr. Godfrey Sykes set an example of its use, which, we trust, may, in process of time, be extensively followed.

We engrave a TABLECLOTH of Damask, one of the many valuable contributions of Herr JOSEPH MEYER, of Gross-Schönau and Dresden. His productions stood high among the best of their class, being, for the most part, of very beautiful designs and of exquisite fabric. The



establishment whence these works issue is one of the most extensive of Germany, M. Joseph Meyer producing articles of the costliest order, and also those of low price. This design is by KRUMBHOLZ, Professor of Ornament and Design in the Polytechnic School at Dresden.

PRUSSIA, to which we must now add SAXONY, for the fortunes of war have recently united these two formerly independent kingdoms into one,—and they were associated together in the Exhibition,—next demands notice. With the exception of works from the two ROYAL MANUFACTORIES of BERLIN and DRESDEN, the contributions from these countries, so far as relates to high-class porcelain, were few, and, only in two or three instances, valuable from an artistic point of view. Yet from neither country, nor from Austria, do we perceive indications of advance in the ceramic arts. From the Royal Manufactory of Berlin were numerous examples of painted vases (*vide* p. 28). Especially worth noting was a series of five, in the form of jars, decorated with scenes from the "Nibelungen," painted in bistre upon a light greyish ground. The designs for these pictures were supplied by Professor Kolbe, brother of the late manager of the Berlin works. On another large vase Professor H. Blomberg has represented the Goddess Freia drawn in a chariot by two wild cats; and another, which is divided into two sections, or bodies, shows a series of eight figures, modelled in high relief, encircling the upper body. These figures represent the eight old provinces of Prussia. In the handles of this vase is introduced the Prussian eagle. Some breakfast-services from the same establishment are very elegant, especially one richly yet chastely jewelled; the larger pieces, such as the tray and coffee-pot, being also beautifully painted. Certainly, if Berlin porcelain has not advanced at equal strides with some other nations, she has made no retrograde motion, whether we look at her majolica ware, her colossal vases, painted services, and imitations of the antique. But it is not

This engraving is from another of the many admirable productions contributed by the long-renowned firm of "GILLOW," of London. It is of an Ebony CABINET, in the Italian style, richly carved, and of much originality in form and character. Niches at either end are to receive statuettes. Plaques of Limoges enamel relieve at intervals the colour of the wood. The



work is of great merit in design and execution, and attracted marked attention as one of the best productions of British cabinet-makers.



We engrave three of a collection of BROOCHES exhibited by Signor MONTELATICI, of Florence,



leading attractions in the Italian Court. They are "Florentine Mosaics," the colours being



those of the natural stones, charmingly arranged and composed on tablets of black marble.

merely in this high class of works that she holds her own; there are scores of objects, blending utility with ornament, for the use of others than the wealthy classes, which testify to the skill and cultivated taste of their producers.

The Royal Manufactory of "Dresden" porcelain, at Meissen, under the able direction of Herr Kuhn, notwithstanding the untoward events of 1866, maintained its contest in the arts of peace, with the rival establishment in Berlin. Dresden exhibited, far more numerously than might have been expected under her recent political situation, works which seem to be peculiarly her own (*vide* pp. 8, 120)—looking-glasses, large candelabra, vases, jars, bottles, not to omit her Watteau-like figures of shepherds, shepherdesses, with the *noblesse* of past centuries, the powdered and lapelled *gentilhommes* and high-heeled dames of the court of Louis Quatorze, recalling all its gay traditions. Both in its manufacturing and artistic resources Meissen has ample means at command, and employs them to good purpose, though the talent developed is not unfrequently engaged upon frivolities. There was, nevertheless, much of the painted porcelain that showed Art-work surpassed by nothing in the Exhibition, prominent among which were some pieces decorated with subjects from the cartoons of Schnorr and Bendemann. A gigantic candelabrum, designed by Herr Wiedemann, is almost unique as a work of ceramic art. Another remarkable object was a table, painted by Herr Müller, the centre from one of Schnorr's great classic compositions; round which, but separated from it by a wide circle of arabesque ornament, is a series of pictures also of classic character. This table-top is a beautiful example of genuine Art. A sure

M. Lepec, to whom the Exhibition gave highest rank among the artists of France, supplies us with materials for another page. All his productions in Enamel are of the best order of Art; they may be placed, without disadvantage, beside the greatest works of their class, of any age or country. The difficulties



over which he has triumphed, the rare intelligence by which his pencil has been guided, account for the "success" that has attended all



his later efforts. France may be proud of this able and admirable artist, who has been justly rewarded with a "decoration" and a *médaille d'or*.

evidence of the taste and intelligence which direct the manufactory at Meissen was seen in the simple yet elegant forms of so many of its productions—forms derived from the best examples of the old Greeks. Equally entitled to praise is the style of ornamentation adopted on these objects, whether they are painted, or raised figures in the style of Wedgwood ware.

Villeroy and Boch, of Mettlach, Rhenish Prussia, made a good show, of a certain class of works, among the private exhibitors. Their factories are extensive, employing, we understood, two or three thousand workmen: a very large number of these are engaged in making encaustic tiles for the floors of churches, halls, &c. But their more artistic productions are statuettes of Parian, and in terra-cotta, of which they exhibited numerous specimens of a good order, though certainly not equal in purity of material and delicate execution to the statuettes of Copeland and of Minton. It must, however, be remarked that Villeroy and Boch make no pretence to rival our countrymen in the quality of their materials: their purpose is to produce good works at a reasonable price, and for this they use a coarser kind of clay than Parian, or, as it is sometimes called, jasper; that they employ is technically known as Carrara biscuit; and of this, besides the smaller statuettes just referred to, were some larger figures, and vases excellent in form and in ornamentation of a simple but pure kind. Among other notable exhibitors in the Prussian department were P. and E. March, of Charlottenburg, who contributed vases and other objects in terra-cotta most creditable to their taste (*vide* pp. 220, 301). Tielsch and Co., of Altwasser, were large exhibitors of varied productions; services for the dinner and tea tables, vases,

We engrave two other Embroidered CURTAINS exhibited by the well-known "White House"—the MAISON BLANC—of the Boulevard des Capucines; they are selected from a large display of productions of the class, the greater number of which may be regarded and described as works of Art. They are designed by artists of ability, under the direction of the superintendent of the establishment, M. LEOPOLD MEUNIER.





tazze, (*vide* p. 126), which, if not of the very best order, are certainly far superior to the ordinary run of manufactures that do not aspire to be high class goods.

ITALY, in the extent, variety, and beauty of her ceramic productions, took a high place in the Exhibition. Her manufacturers sent works fit to adorn the palace of royalty, and objects of utility adapted to the requirements of the peasant. Far ahead of all his countrymen is the MARQUIS GINORI, of Florence, whose establishment has been handed down from father to son through considerably more than a century. It was founded by Count Ginori shortly after that of Sèvres, and though in the Exhibition of 1851 its contributions were so inconsiderable as almost to escape notice, yet in that of 1862 they attracted marked attention, and were deemed worthy of medals. We have given two pages of selections from these works (*vide* pp. 79, 229).

J. RICHARD, of Milan, sent an excellent assortment of porcelain, plain and decorated, both for use and ornament (*vide* p. 216). His contributions, in variety and excellence, are surpassed only by those of the head of the noble house of Ginori. FABRI and CAROCCI, of Perugia; J. GRAZZINI, of Mantelupo; ANTONIBON and SON, of Nove; and J. RAMPIN, of Padua, were the other principal Italian exhibitors. The last mentioned showed some good imitations of Japanese, Chinese, and Etruscan vases. The works of J. DEVERS, of Milan, we have noticed previously, among the French productions, where they were exhibited.

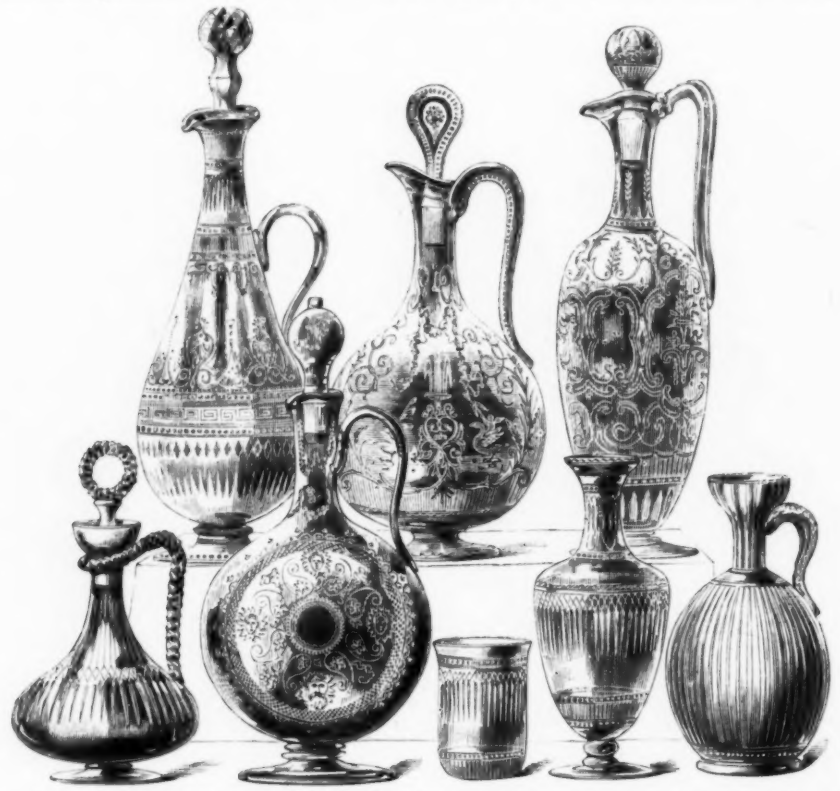
We select examples of works in Crystal Glass—Decanters, Gob-



lets, and Water Jugs—the manufacture of Messrs. Pellatt, of Lon-



don, who have been previously represented in these pages. Messrs. Pellatt are actual producers as well as exhibitors; in their employ. Unquestionably, they surpassed all foreign competitors in brilliancy of metal, and equalled



glass—objects of daily use; upon these they bestow the glass is made by them, and is decorated by artists the best of them in forms and ornamentation derived from Art. Their collection was limited to table-



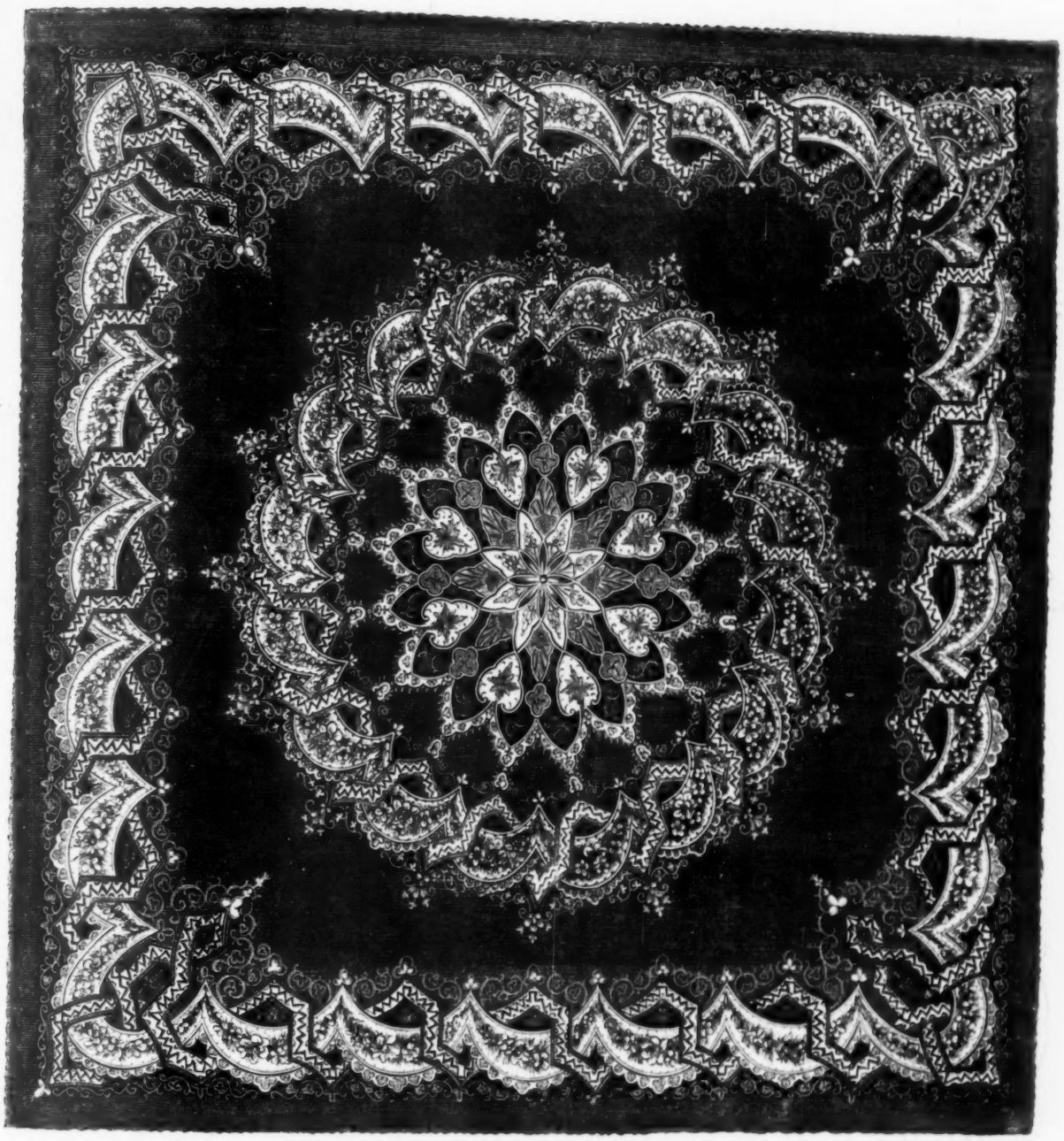
exceeding care, producing them in great variety.

Russia was represented entirely, with two or three exceptions, by the Imperial Manufactory of St. Petersburg: the collection was not large, but it was varied, and among it were some tea-services of delicate material and most refined workmanship. There were also vases, lamps, and other objects of luxury, that would not discredit those European nations which have long and successfully laboured in this field of industrial Art.

Sweden had a small display very creditable to the taste of her manufacturers, from whom the Art, in its highest branches, has never received much attention. S. Godenius, of Stockholm, exhibited several good examples of parian, faïence, and porcelain, (*vide* p. 184), the last coloured with great delicacy, and giving evidence that decorative ware is at length stimulating the taste and skill of the manufacturers of that northern country. The Roerstrand Manufactory, Stockholm, contributed various specimens of the kind just enumerated, and some china, all of a comparatively good order. The yellow glazed earthenware for ordinary domestic use is excellent of its kind.

Denmark was represented chiefly by the Royal Porcelain Manufactory of Copenhagen, whose productions in porcelain and biscuit-ware call for no special remark, though they are by no means of inferior quality, either in material or decoration. Christesen & Co., also of Copenhagen, were exhibitors of some very ingenious and delicate parian, in the form of flower-stands, &c.

Mr. Joseph Whincup, of London, was one of the few contributors of embroidered and printed Table-Covers who upheld the character of England in that branch of textile art. He exhibited examples in great variety,—those that were printed by hand-blocks and those that were entirely the work of the embroideress. They were, for the most part, of excellent designs, and harmonious in the arrangement of colours. We engrave one of them, selecting that which is a specimen of printing; it is in all respects good, and of "fast" colours. Great



Britain failed to maintain supremacy in textile fabrics—in such productions, that is to say, as derived attraction from the influence of Art. No doubt, in excellence and durability of material we competed with the best producers of the world,—leaving, indeed, the manufacturers of France, and even of Germany, far in the rear; but we seem to have been satisfied with thus sustaining our admitted superiority. It is not to the credit of our Schools of Art that but very little advance was shown in 1867, as compared with 1862, or even 1851.

In the common pottery of Denmark we observed the true spirit, and the actual fulfilment, of good design.

Belgium, whose iron-work and carvings in wood and marble take so high rank in the Art-industries of Europe, made no pretence of competing with other nations in the class of works we are now considering. This comparative indifference is the more surprising, when it is remembered that the country is renowned for artists of the greatest reputation; consequently, that in Belgium might be found men whose talents, employed on the decoration of porcelain, would give her an elevated place in this, as in other branches of manufacture in which she undoubtedly stands conspicuous.

The only Belgic exhibitors whose productions made any approach to Art-works were Demol and Son, of Brussels, who sent good specimens of painted ware; Boch, Brothers, of Tournay; and Englebienne and Decharveng, of Mons; the contributions of the last-named manufacturers were simply examples of white china.

Holland was even worse represented than Belgium; only one firm exhibited, that of Jacob and Son, whose imitation porcelain, Chinese and Japanese, was very creditable.

Bavaria is another state that had but a limited show; two names, however, must be recorded as contributing examples of porcelain painted in a manner which might be expected in a country where the Fine Arts are so highly cultivated. The vases, &c., of Wimmer, of Munich, and Schmidt, of Bambert, were but little inferior in decoration to the best in the Exhibition.

The renowned firm of BACCARAT



AND CO., manufacturers of GLASS,



distanced all competitors of "All Nations," occupying immense space by a rare and very beautiful collection of objects of various classes





—of every kind, for household use and adornment;



many of them were of the highest order of Art, admirably designed and exquisitely engraved and decorated. The firm made immense exertions, with corresponding success. We engrave a limited selection.





SPAIN, in the stall of Mr. PICKMAN, an Englishman, we believe, who settled at Seville, exhibited a good display of earthenware, especially some vases of Arabic form and ornament, with the peculiar glaze used by the Moors when resident in Spain. Mr. Pickman is said to have discovered this secret, which for centuries was supposed to be lost, from a gipsy in his employ, in whose family it had been handed down. The factory at Seville occupies three thousand pair of hands, and it supplies a very large portion of Spain with earthenware, chiefly for domestic use.

EASTERN COUNTRIES. Under this general heading must be included Turkey, Algiers, Morocco, Tunis, Egypt, and China. From all of these countries were there contributions of ceramic ware, of which we have no space to give any detailed notice.

Little is needed in the way of summary. In the foregoing remarks the desire has been to point out the most important exhibitors of the various countries in this notable branch of Industrial Art; to speak of their works generally, and particularly, when it seemed requisite; and to describe their peculiar excellences. That some nations have made considerable advances since the last great International Exhibition is self-evident; and there are few, if any, impartial judges who will not admit that, in this progress, England undoubtedly takes the lead.

The "COMPAGNIE DES INDES" produces



not only works in the onyx marble—its speciality; its issues in bronze are



among the best of the French

capital. Under the judicious direction of M. VIOT, its productions are invariably of a high Art



order; the most eminent sculptors and designers of Paris being employed by the extensive and pros-



perous establishment. It ranks second to no house in France, and is largely appreciated in England. We have

engraved some of its more prominent and imposing works; on this page we give examples of those



that are made more for general use, but which are not less meritorious as works of Art—CLOCKS and



CANDELABRA; these are generally in bronze-doré, intermixed with the marble of Algeria.

FINE ART AND DECORATIVE BRONZES.

BY GEORGE WALLIS, SOUTH KENSINGTON MUSEUM.

THE reputation which France, and especially its capital, the City of Paris, has achieved during the last twenty-five years in the production of bronzes, from the highest and noblest efforts of the sculptor to the smallest and comparatively the most insignificant ornamental detail, was fully sustained by the very remarkable and ornamental detail, was fully sustained by the very remarkable and extensive display made in the Universal Exhibition of 1867—a display before which the most successful efforts in the exhibits of other countries sank into comparative insignificance; although in some special efforts France was not permitted to carry off the palm uncontested, where the Art-strength of its competitor had been really put forth. In point of extent and variety, however, the French Bronze Courts surpassed anything of the kind ever seen in any Exhibition.

Nor is it a matter of wonder that it should be so. France has created for herself a special industry, which counts its gains by the million sterling; and with which, from the fostering care of the state, the municipality of Paris, and the enlightening course of action pursued by the bronzists themselves, whether employers or employed, all foreign competition is practically useless. This success is based on the special preparation and education of the workers, by a well-organised and widely-recognised system practically unknown in other countries, except, probably, in some of

M. Charles Oudin, the leading "Horologer" of Paris, who "furnishes" the Emperor, and many of the other sovereigns of Europe, supplies the objects engraved on this page. They are chiefly "Chatelaines;" one of them was made for the Empress, another for the Queen of England, and another for the Empress of Russia. They are enriched by diamonds and other precious stones, but their value is mainly derived from the influence of Art. They are works of great beauty, such as elevate the rank of the goldsmith to that of the artist, and may not be classed under the head of Art-manufacture. We have had repeated opportunities of directing the attention of manufacturers of all classes to productions exhibited by the jewellers of France, as suggestions of much value and importance to various other orders of producers. They cannot have failed to prove valuable as Art-suggestions.













the German States. Thus competitors with France must, to ensure any degree of success, commence, not with the foundry and the workshop, but with the School of Art, and gradually train the student in designing and modelling for metal-work, or educate the young worker in the class room. In no other way can the skill which exists in the extensive ateliers of the bronze manufacturers of Paris be emulated, still less rivalled; and it is doubtful at this time if any nation would think it wise to enter into a competition, the battle-ground of which is so thoroughly occupied by such an army of skilled artists and artisans.

The lesson here taught, however, does not end with the bronze industries. In all parallel phases of Art-manufacture the principle so clearly seen and so wisely acted upon by those who established the bronze trade of Paris, is acknowledged as sound and good. It is simply a special education for a special purpose. Here has been no frittering away of the time of the student or young workman in the vague pursuit of artistic generalities. His studies have been pursued of a set and well-defined purpose; and those who have undertaken to direct them have turned neither to the right hand nor to the left in the effort to do the work they had undertaken.

But whilst our elementary system is far superior, as we now find distinctly acknowledged by the best men in France, from the fact that in the reorganisation of their Schools of Art they are now adopting its best features, there is in England an incessant hankering after the mere pictorial by the students; and this unhappily has to be yielded to in a measure, as a popular method of securing attendance in the classes. This is very much worse

Herr A. Bembe, of Mayence, held a very foremost rank among the many admirable manufacturers of furniture, contributors to the Exhibition from the several kingdoms and states of



Germany. Their works were generally of carved wood; carved by intelligent artisans from designs supplied by accomplished artists. We have given several examples, and in adding another, we add one of the best. The Cabinet exhibited by Herr Bembe is of light oak.

than the loose system of drawing formerly permitted, and even encouraged, in the French schools; for although the methods were loose, the subjects drawn by the students were always, and of set purpose, adapted to the special wants of the students industrially. Thus the student's eye was educated, if his hand was not always drilled into that accuracy which, in spite of all pernicious theories about "freedom of handling," "dashing effects," &c. &c., is the best possible foundation for the future practice of the true artist and designer. If, however, our Schools of Art quit, as it is to be feared they are quitting, the study of pure forms, expressed by pure lines, for the vague generalities of the "any how" system of the French schools of the past, so surely shall we find ourselves in the position, in a few years hence, of having to begin our work again. Indeed, there is not a little which already requires doing over again at the present time, in the matter of sound elementary instruction.

So far, then, whilst indicating the source of strength in our French neighbours, it has been thought useful to note one source of their weakness, which, since 1862, those best able to judge of the subject amongst them have candidly acknowledged, and with some degree of alarm have sought to remedy, by a revision of their elementary system of instruction. In doing this perhaps the inexperienced amongst ourselves may be benefited, although it would be hopeless to expect to make any impression on those wholesale admirers of the *slap-dash and stump* school of elementary training, who confound the study of Art with its practice, and do not see that the *freedom* which comes of the well-disciplined eye and hand of the accomplished artist is simply a vicious

This charming composition is one of the designs for a panel of silk, the production of



M. Alex. Wauquier, "Dessinateur et Decorateur," of Paris. It is a work of great beauty.

We have already accorded justice to one of the best artist-manufacturers of Paris,



M. Emile Philippe. We engrave on this page | a Jewel-Box, and the Cover of another, very



beautiful examples of design and of manipula- | tive skill. M. Philippe received a gold medal.

25 JY68

license of a very doubtful, if not positively mischievous character in the mere student.

At the period of the Exposition of 1841, at Paris, the bronzists of that city were fairly commencing the prosperous career which has since distinguished them above nearly all other producers of the *objets d'Art* for which the capital of France is so famous: and they had at this period a special school for bronzists, "Ecole Communale," Rue Menilmontant. Subsequently this was abandoned, and the Société des Fabricants de Bronze took up the question of special prizes to be awarded to those who, with the Art-knowledge obtained in the schools, devoted their attention to the special technicalities of the bronze trade. The success which attended this course of action over a long period was fairly illustrated in the exhibit of that association in Class XCIV., No. 153, of the Exhibition, where the prize works were displayed. These consisted mainly of examples of modelling, turning in bronze, brass, and copper, spun work, chasing, *repoussé*, and casting, together with designs executed since the period of the last Exhibition in Paris, in 1855.

There was a peculiarity about this exhibition of the results of the efforts alike of employers and employed, to improve, as well as to keep up the standard of excellence, which is worthy of careful consideration. For it must be quite clear to any one who takes the trouble to reflect on the value of this display,



This very beautiful HAND-MIRROR is of carved wood, one of the many admirable productions of MM. J. ALLARD, fils, and M. CHOPIN. It is of sculptured pear-tree wood, the work of an accomplished artist. MM Allard and Chopin held a very foremost place in the Universal Exhibition, occupying a prominent position among the most eminent Ebenistes of Paris, and rightly obtaining the highest honour—a *médaille d'or*.



that it was a guarantee at once of employment to the successful student, and of an efficient Art-workman to the bronzist. Here, we saw the *technique* of the manufactory fairly separated from, and yet ultimately brought into connection with, the School of Art, and that vexed question, "Why is not practical design taught in Schools of Art?" fairly answered by the illustration that the manufactory alone can give the practical turn to the studies which it is the business of the School of Art to initiate and promote.

FRANCE.

As a matter of course, the French bronzes claim precedence in this essay; and as bearing more distinctly upon the special purpose of the Exhibition as an industrial display, the decorative and ornamental bronzes will receive attention before those which must be considered as essentially works of Fine Art.

No visitor to the Bronze Courts of the French section of the building in the Champ de Mars could fail to be struck by the extent and variety of the works exhibited, and the style and taste displayed not only in the forms, but in the singularly happy combination of colour as a whole; at once giving that contrast, whilst preserving the harmony essential in true works of Art. The great marvel, however, was how few instances occurred in legitimate bronze works in which these important points were neglected; for it was only where the factitious use of enamel, or

imitations of that method of polychromy, were attempted that any real failure in this respect can be said to have occurred. Amongst the really representative exhibits no case of this kind can be quoted.

Take, for instance, the admirable collection of works exhibited by M. Barbedienne. Here were brought together specimens of decorative bronze casting and enamelling upon metal which stood unrivalled. Essentially decorative, the highest artistic skill had been brought to bear upon the individual works; and it was only in the integrity of the decorative result that any difference could be discovered between these works and those which must be classed as essentially Fine Art works. As an instance, the companion bust to the Gorgoni, designed and modelled by the Duchess Castiglione-Colonna, now in the South Kensington Museum, and exhibited at the Royal Academy in 1866, may be quoted. The use of various tints of bronze, and the addition of gilding and silvering when required, was at once decorative and artistic; yet there was no sacrifice of form or expression, for in these qualities the Art was grand and severe. The ornamental adjuncts to the costume permitted these contrasts being carried out without conveying any sense of incongruity, since the work was the gainer by being so thoroughly decorative. The bronze statues and statuettes exhibited by M. Barbedienne were all of the highest character, and displayed the best qualities of decorative Art-works in bronze. As specimens of casting and chasing they were perfect.

Bronzes of a dark tint, of a highly artistic and decorative character, were exhibited by M. G. Deniere, jun.; and the con-

From the many beautiful and costly works produced and exhibited by the renowned firm of Boucheron, Jeweller, of the Palais Royal, we select for engraving a Card-Box, of gold, with enamel plaques; the enamels being examples of the skill of Lepec, by whom they are designed and executed. The production was one of the Art-treasures of the Exhibition. We engrave two of the four sides complete; of the other two we give the enamelled parts. The four aces, it will be observed, are represented by four figures. The idea is a happy one, and suggestive.









We engrave also a CHATELAINE of gold—a rare specimen of Art-manufacture, also the produc-



tion of M. Boucheron, who received, and was entitled to, the highest honour the Exhibition could accord to the eminent goldsmith and jeweller.

This CHALICE, the work of M. GEOFFROI, is a production of the very highest merit—a perfect specimen of its class, the chiselling of surpassing delicacy, with enamelling of great brilliancy.

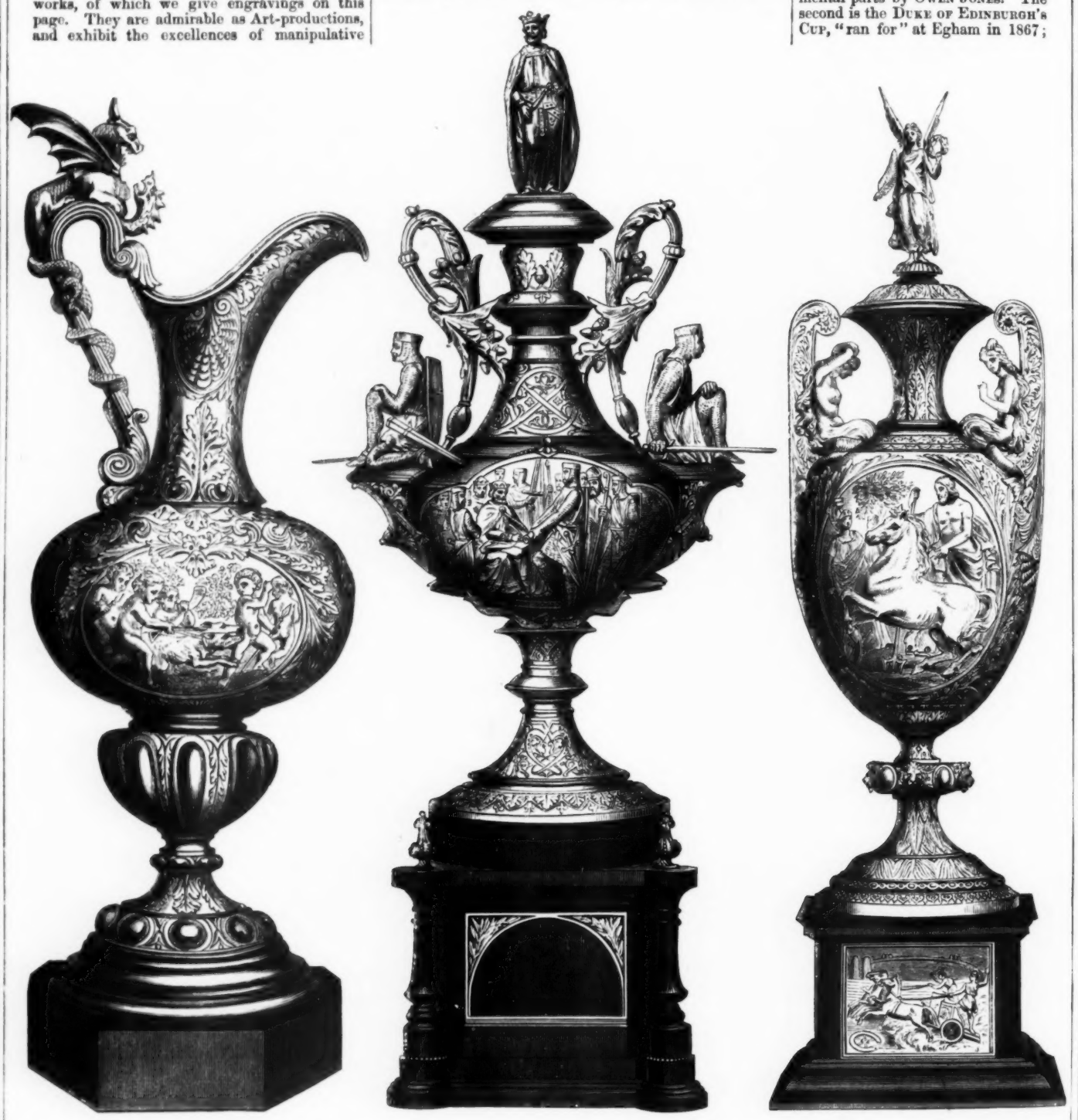


trast of these with the remarkable specimens of bronze ormolu works exhibited with them, was very striking and effective. This effect was further heightened by the tapestry background which the exhibitor has so judiciously and tastefully placed to make up the *ensemble;* a lesson in decorative arrangement which might have been taken with advantage by many English furnishing houses. Two seated supporters of an oval mirror, over a chimney-piece in white and red marble, each holding a candelabrum, with other decorative adjuncts in bronze ormolu, formed a very striking feature of Deniere's display.

In the speciality of *armorini*, in which the French bronzists are usually very successful, M. VICTOR PAILLARD's examples certainly stood out as very exceptional. They were decorative works of a very high class; the treatment singularly picturesque, without losing the character of the sculpturesque, whilst they displayed a singularly successful appreciation of the happy and innocent moods of childhood, rarely found in even the very best works of modern sculpture. They had great breadth of form, and as specimens of casting and chasing were equal to any other works in the Exhibition.

A very admirable series of decorative bronzes, consisting of a *jardinière* in the Etruscan style, and a tripod table supporting a flower-vase, was exhibited by M. LEROLLE. In these examples the result of that severe education in the generic styles of ornament which concludes the course of instruction in the French Schools of Art was forcibly illustrated, since

Messrs. C. F. Hancock, Son, and Co., supply us with three of their many "testimonial" works, of which we give engravings on this page. They are admirable as Art-productions, and exhibit the excellences of manipulative skill for which this firm has been long renowned. The first Vase was purchased at the Exhibition by the Emperor of the French; the figures and bas-reliefs are by the sculptor Monti, the ornamental parts by Owen Jones. The second is the Duke of Edinburgh's Cup, "ran for" at Egham in 1867;



the principal bas-relief represents the signing of Magna Charta—the event having occurred in the locality of the race. The third is the Goodwood Cup, 1866; that also is the joint work of Monti and Owen Jones. These works, with others exhibited by the firm, obtained one of the gold medals.

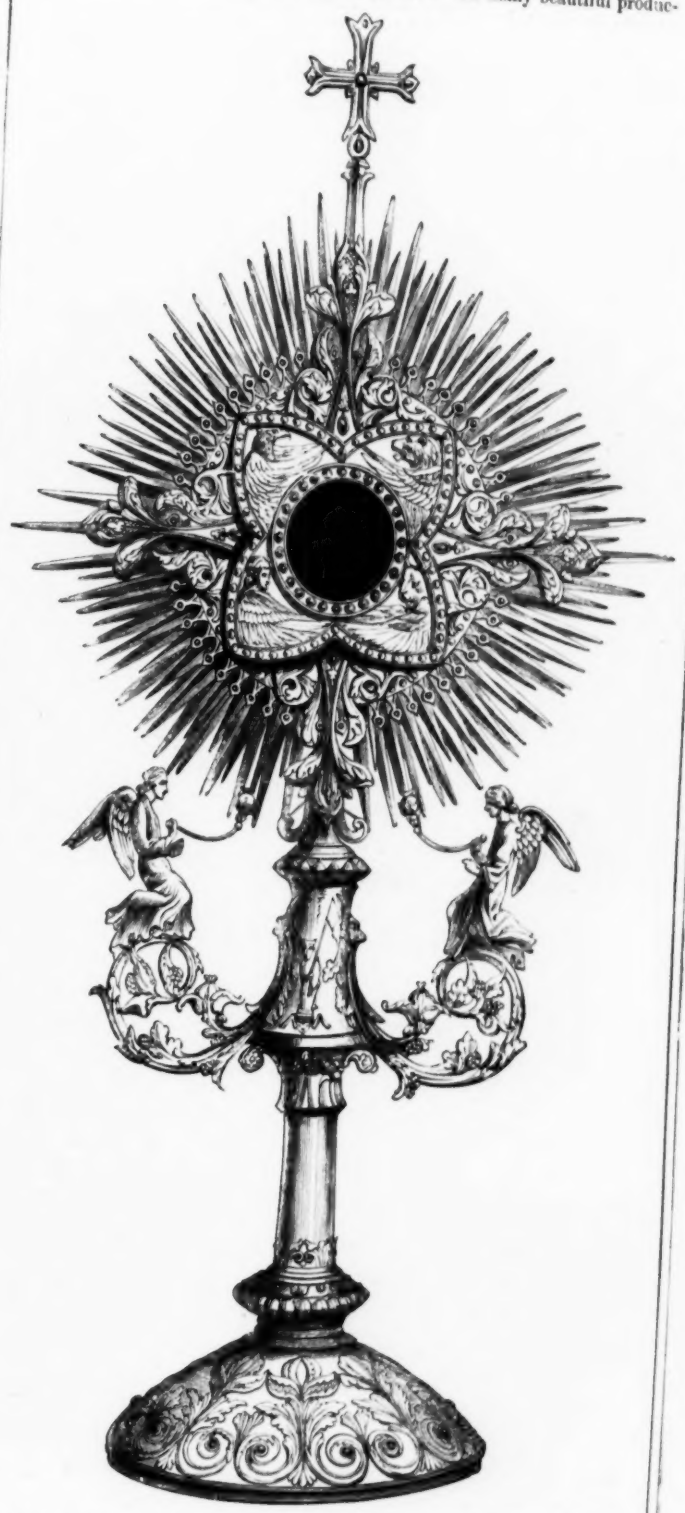
they showed great originality in the adaptation of the details, *à la Grecque*, to modern requirements, which must be satisfactorily met in the two objects above quoted; yet every detail, as well as the general lines, were perfect in style. A large plateau for a table, modelled and cut in intaglio, was another example of perfect artistic treatment. The details were very minute, whilst the casting was so perfect that no evidences of after-cleansing or finishing by the hand could be discovered, except such as was necessary to clear the surfaces from mould-marks.

M. C. S. Matifat, so well known amongst English manufacturers of objects in ornamental metal, exhibited a series of bronzes and other Art-objects, which sustained his reputation for a discriminating taste and originality of conception. The chandeliers will be noticed under another head. The bronzes were chiefly of small Art-objects, admirably modelled and cast. An excellent collection of these small Art-bronzes, which are so characteristic of Parisian skill and industry, was also exhibited by M. J. Delesalle. The skill, taste, and true artistic judgment shown in some of these works made them of great interest as lessons in this speciality.

Probably few branches of the bronze trade give better illustration of the thorough and loving study of nature which is so evident in the designs and models of the French bronzists as that in which the leading subjects are birds of varied structure and plumage. The close observation of nature, the patient study of texture in relation to form, the scientific and artistic consideration of every point calculated to give effect and truth to the repre-



This "Tabernacle" for the Holy Sacrament is the production of Francisco Moratilla, of Madrid, Jeweller and Goldsmith to the Royal Family of Spain. It is of large size, and was a leading attraction of the Spanish Court; honourable to its producers.



We engrave an "Ostensoir," in silver-gilt, one of the many beautiful productions, for church uses, of the renowned firm of Poussielgue-Rusand. It is a work exquisite in design and finish. The design is by M. Viollet-le-Duc.

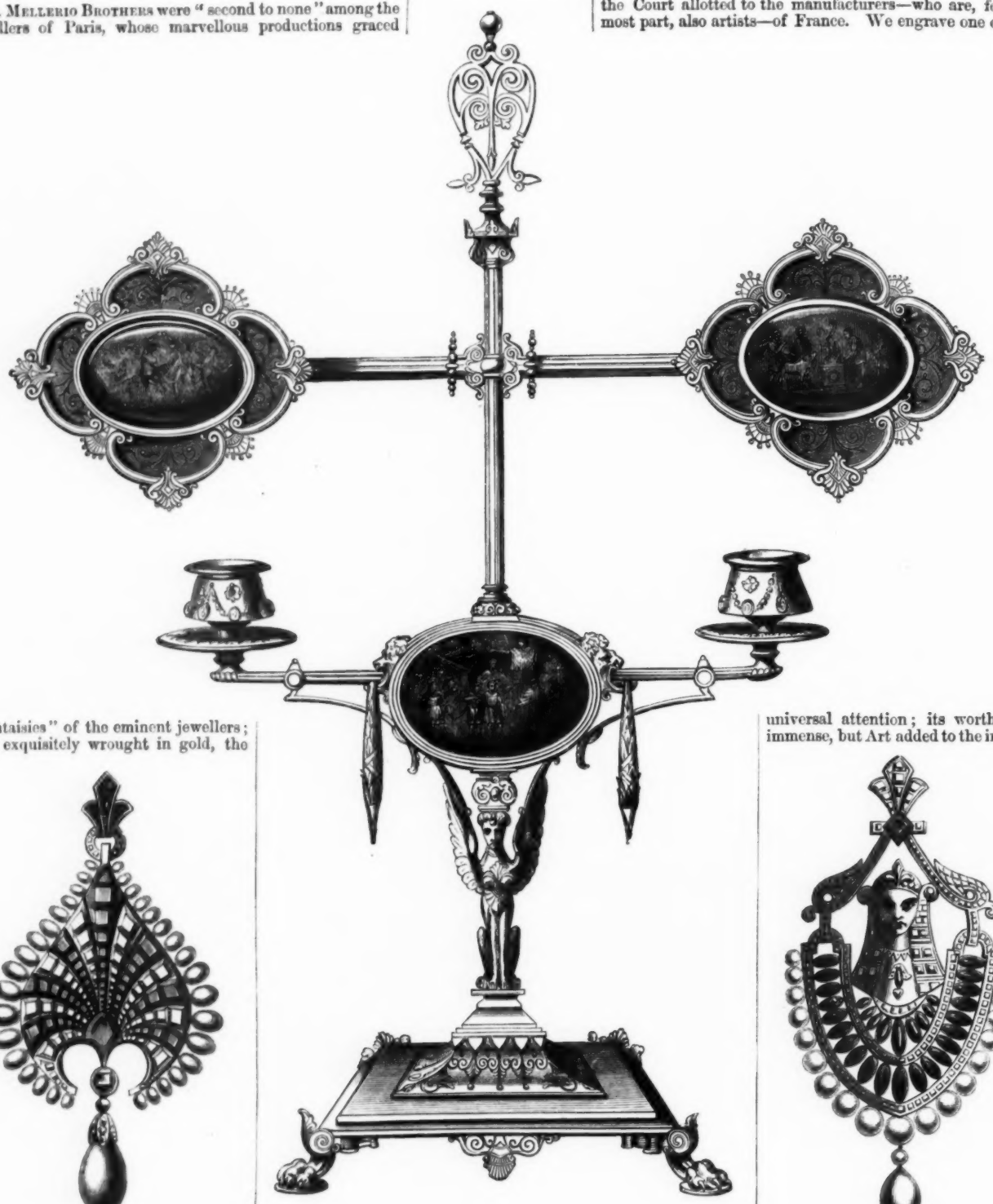
sentation of the feathered tribe in a metallic substance, is so remarkable, that in this section of bronze manufacture alone enough evidence might be found to show how immeasurably the French modeller and chaser is superior to those of almost every other country, as also to prove the superiority of artistic training, not simply in the school, but in the workshop.

The boldest and most original works of this class were those exhibited by M. Auguste Cain. Vigorous and artistic treatment characterised all the specimens by this artist, whether placed in the industrial section or in that of the Fine Arts, for he contributed to both. A grandly treated vulture was a remarkable example of M. Cain's powers as a modeller and bronzist.

The birds modelled by Moigniez and cast by M. Dietsch were admirable examples of their class, in common with other subjects from the animal kingdom. Intelligent marking of the form, and special attention to texture, combined to render some of these works highly interesting as studies.

M. F. J. Cana contributed a small but very effective series of examples of birds, casting of which in bronze presented a triumph of technical art as regards the imitation of texture. M. Cana evidently delights in the softer effects of the plumage, thus taking the opposite treatment to M. Cain. The delicacy with which some of the examples were treated showed how thoroughly the artist had appreciated his models in nature.

MM. Mellerio Brothers were "second to none" among the jewellers of Paris, whose marvellous productions graced the Court allotted to the manufacturers—who are, for the most part, also artists—of France. We engrave one of the



"Fantaisies" of the eminent jewellers; it is exquisitely wrought in gold, the



three cameos being "gems" of the rarest order. We give also two Pendants of great beauty; they are of rubies and pearls; the Isis head is of sardonyx. The collection of MM. Mellerio attracted universal attention; its worth was immense, but Art added to the intrinsic value of the jewels by the grace of the "settings" that enclosed them.



A small tripod plateau, exhibited by M. Cana, deserves especial notice from its successful arrangement in design and treatment in the foundry and by the chasing tool. A central arrangement was filled with rabbits and birds. The latter were busy amongst some standing corn, whilst the former gamboled amongst some fallen timber and brushwood. An inner circle formed the actual centre, but this was not quite so successful as the other details. The border surrounding the whole work was in compartments, in which stag, boar, and fox hunting were represented with great spirit and artistic skill; a series of sub-panels between these compartments contained the emblems of these various phases of the chase. The work, if executed in silver, would have been considered a success as an example of goldsmiths' work.

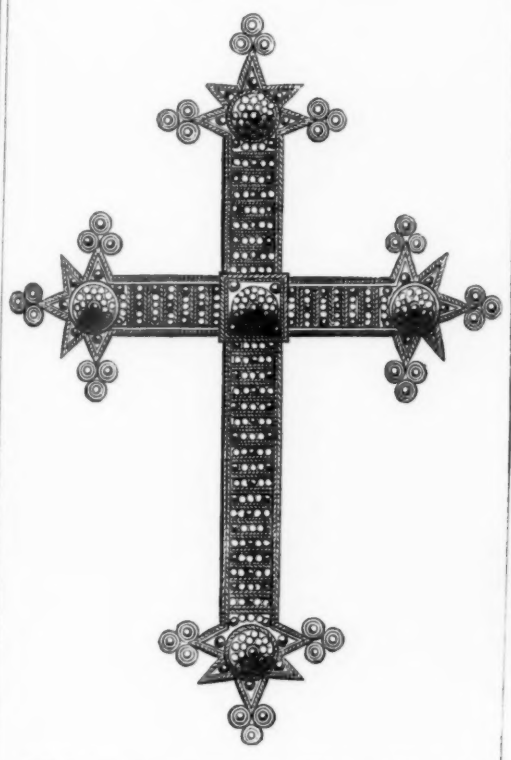
An interesting series of small bronze castings of flowers, modelled from nature with great skill, and chased with an artist's appreciation of the delicate details of the originals, was exhibited by M. Delfau. The casting was by M. Delfau, and the chasing by M. Dalibard. The specimens were mounted on slabs of marble and panels of wood, suggesting their use for the decoration of panels of doors, furniture, chimney-pieces, &c. The metallic treatment was perfectly maintained in spite of a remarkably close adherence to nature. They were thus the very reverse of the ordinary ultra-imitations of flowers from nature.

Before proceeding to the consideration of the Fine Art bronzes exhibited in the French section, the notice of the more ornamental and decorative examples may be appropriately concluded by instancing the pair of bronze statuettes of nymphs designed and modelled by M. Carrier, and exhibited by M. Lemaire, in con-

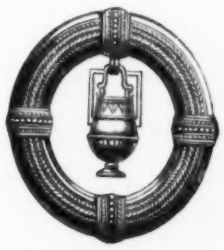
Messrs. Phillips Brothers, of London, who received



a *médaille d'or*—the only gold medal awarded for



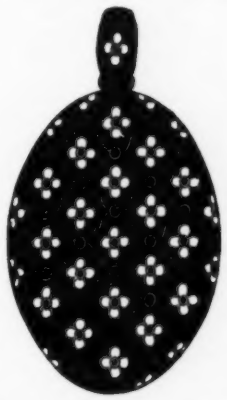
British jewellery—supply us with materials for this page. We can but give the outlines, leaving the reader to imagine the value of the gems, of which



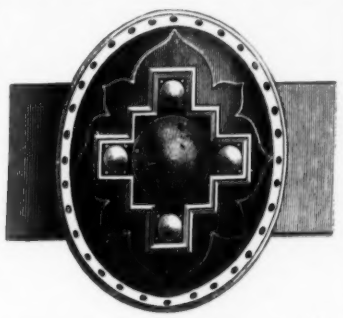
we show but the settings; the settings being,



in all cases, fine examples of pure, some-



times of high, Art. But Messrs. Phillips are



scholars in this art, having studied the best productions of many ages and countries.

Thus, even in the limited selections we have



made, the original sources are evident—Scan-



dinavian, Roman, Greek, Byzantine, and



Renaissance. The firm has obtained renown not only in England, but throughout Europe.

nection with his remarkable display of works in ormolu, &c. These, together with a statuette of a Bacchante crowning a figure of Pan, were designed and executed in the best manner of M. Carrier. In these works a system of chasing the flesh-surfaces has been adopted which, in less skilful hands, would have resulted in a vulgar imitation of the pores of the skin, but in these bronzes certainly adds to the effect of the contrast of texture, whilst it gives great softness and delicacy to the flesh portions of the works. The "trick"—for such it undoubtedly is—may be successful in the hands of a master, but would be a perilous experiment if attempted by a chaser of second-rate power.

Of the Fine Art bronzes contributed by French bronze-founders and sculptors, it appears impossible to speak in terms really adequate to the skill shown. The treatment in most cases was essentially sculpturesque in principle, yet this was so thoroughly and intelligently adapted to the material alike in colour and texture, the *technique* of the mode of production being carefully met in every case, that nothing could prove with greater force the value of the education by which the sculptors and bronzists of France have been so sedulously trained during the period of the past generation.

In fact, French sculpture in marble seems to have taken a secondary position in relation to what is done in bronze, alike in originality of treatment and choice of subject. One feature, however, deserves special attention. Of late years it is no uncommon thing to find that the sculptured work in marble is used as a model for the casting in bronze; but invariably the method of reproduction has been carefully considered by the sculptor. The

MM. F. DUPLAN AND Co. rank among the most renowned



fabricants of Paris as producers of FURNITURE SILKS for curtains, chair-covers, &c., and as tapestries for rooms.

MM. Duplan, by obtaining aid of the best artists, secure the most admirable designs,



and in grace and richness of material their works are unrivalled. We engrave two examples of those they exhibited, to which the highest "honour" was awarded.

result is, that although the marble may lose something of the fine and soft finish usually seen and expected in this material, yet it often gains in vigour and shows less conventional treatment of the forms.

Some of the best examples of Fine Art bronze casting and chasing were placed in the central garden of the Exhibition building. There were, however, several very important exhibits in connection with the decorative bronze works; that of M. VICTOR THIEBAUT being the most distinguished in nearly every point which constitutes true works of Art.

A silvered bronze reproduction of M. J. B. Carpraux's life-size statue of the Prince Imperial and a favourite dog, executed in marble, and placed in the Fine Arts Gallery, was an excellent illustration of what the best French sculptors are now doing in the way of multiplying important works in the one material by having recourse to another. The oxidised silver produced a most satisfactory effect in this copy of a natural and unaffected portrait statue; and the forms, with the masses of light and shadow, were much better brought out than they would have been in the uncoloured bronze.

The French works in zinc, and zinc bronzed, were of a most remarkable character. Here is an industry sprung into national importance, artistically and economically, since 1855; for in the Exhibition of that year there were comparatively few examples. On this occasion these imitation works in zinc stand side by side, and, in an artistic sense, successfully rival the best Parisian decorative bronzes. The application of the electro-galvanic process to bronzing the surface, as also to silvering and gilding

The collection of works in CRYSTAL GLASS, ex-



hibited by Mr. W. S. DOBSON, of London, was universally appreciated; it was extensive and of

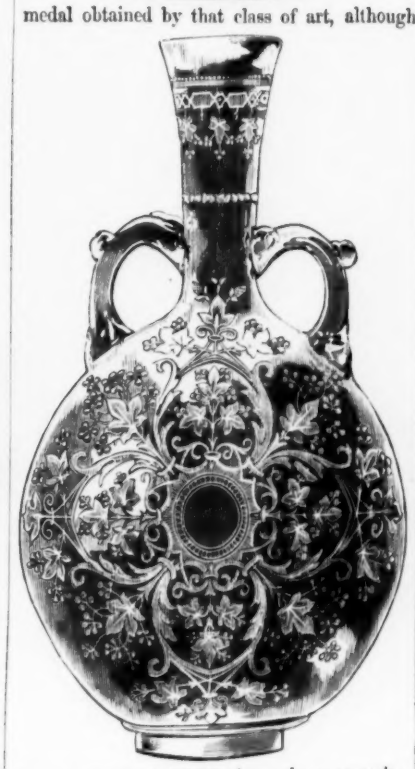


great excellence, surpassing, indeed, that of any other country, and conferring honour on England.

A medal was awarded to Mr. Dobson—the only



medal obtained by that class of art, although



the supremacy of British glass—in ornamenta-

tion as well as metal—was admitted even by



the most successful manufacturers of Germany and France. Mr. Dobson has the sole



services of many of the most skilful artists—artists who design and execute specially for him.

castings in zinc, has made enormous progress since the period above named. One thing, however, must be observed, that little originality was aimed at in these imitations; and when it was attempted, the modelling seemed to have been executed by inferior artists, as compared with the works in true bronze.

MIROY BROTHERS AND SON made a remarkable display. The works were mostly large and important, and were equal in point of design, execution, and finish to true bronze works of the same class. Many of these works, however, were somewhat marred in true artistic effect by the introduction of colour in enamel and its imitations. The variation of tint in the bronze, and the introduction of gold and silver into the decorative adjuncts of the figures represented in armour, was undoubtedly very effective. As an illustration of the characteristics of Messrs. Miroy's work, the two figures bearing gas-burners, engraved at page 59, may be quoted. The male figure was especially effective in design and treatment as a decorative work.

A most effective and extensive exhibit was made by M. J. BERY; some of the large candelabra were of remarkable construction, design, and finish. One pair was composed of Chinese figures, life-size, each having a framework for the support of the lamp over the head. The oriental character of the whole was well pre-

We engrave one of the CLOCKS, a charming design, the manufacture of the



firm of MARCHAND; it is of Bronze-doré.

M. SAUVREZY, a principal Ebeniste of Paris, enables us to engrave one of his many beautiful CABINETS.



It is a production of much grace, designed with exceeding skill, and manifesting great refinement in the finish of all the parts. The work is of pear-tree wood, "ebonised;" the figures are of bronze-argenté, the silver tone being in harmony with the black. The heads on either side are enamelled.

served, whilst the purpose of a caryatide was fulfilled in a most original and ingenious manner. The ormolu decorations gave great effect to the bronzed portions of the designs.

Messrs. BLOT AND DROUARD made the most effective display of small objects in bronzed zinc. In variety and artistic skill these works were very far above the average. The tazza engraved at page 195 is an excellent example of their productions.

The bronze medallions of M. JULES LEFEVRE are worthy of all praise; several of them we have engraved.

It would be useless here to allude to the vagaries of some of the producers of these imitation bronzes, in the way of colouring the details with imitation enamel; but certainly, as a lesson in "what to avoid," some of the exhibits were of great value. When French taste gets outrageous, as it sometimes does, there seems to be no limit to its folly and absurdity.

The cost of the best imitation bronzes approaches one-half that of the true works; but others of great excellence average one-third in price. It must, however, be borne in mind that the economy of production is not, after all, so much in metal as in the facilities with which good zinc castings can be produced as compared with bronze. A good plaster mould will, unless the structure is very complicated, turn out three or four excellent casts. This gives an enormous advantage over a process which necessitates an elaborate sand mould for each casting. Nor must the fact be overlooked that in a really well bronzed zinc cast there are the elements of much durability, as chemically the zinc has

We engrave on this page "Testimonials" produced by Mr. J. W. Benson, whose *spécialité* appears to lie in that direction. They are of much excellence in design, and admirable as examples





of Art-manufacture. The first is a Silver Baton, presented to Band-Sergeant Brocks of the 41st Regiment. The second is a



parcel-gilt Silver Vase and Cover, presented to W. Hewitt, Esq. The third is "The Eton Testimonial" —a Tankard of Silver—presented to the Rev. Edward Balston, D.D. The fourth is a Sugar and Cream Stand, made for the Baroness



Charles de Rothschild. The fifth object is a Silver Centre-



Piece, presented to Mr. H. Melton by the Royal tradesmen.

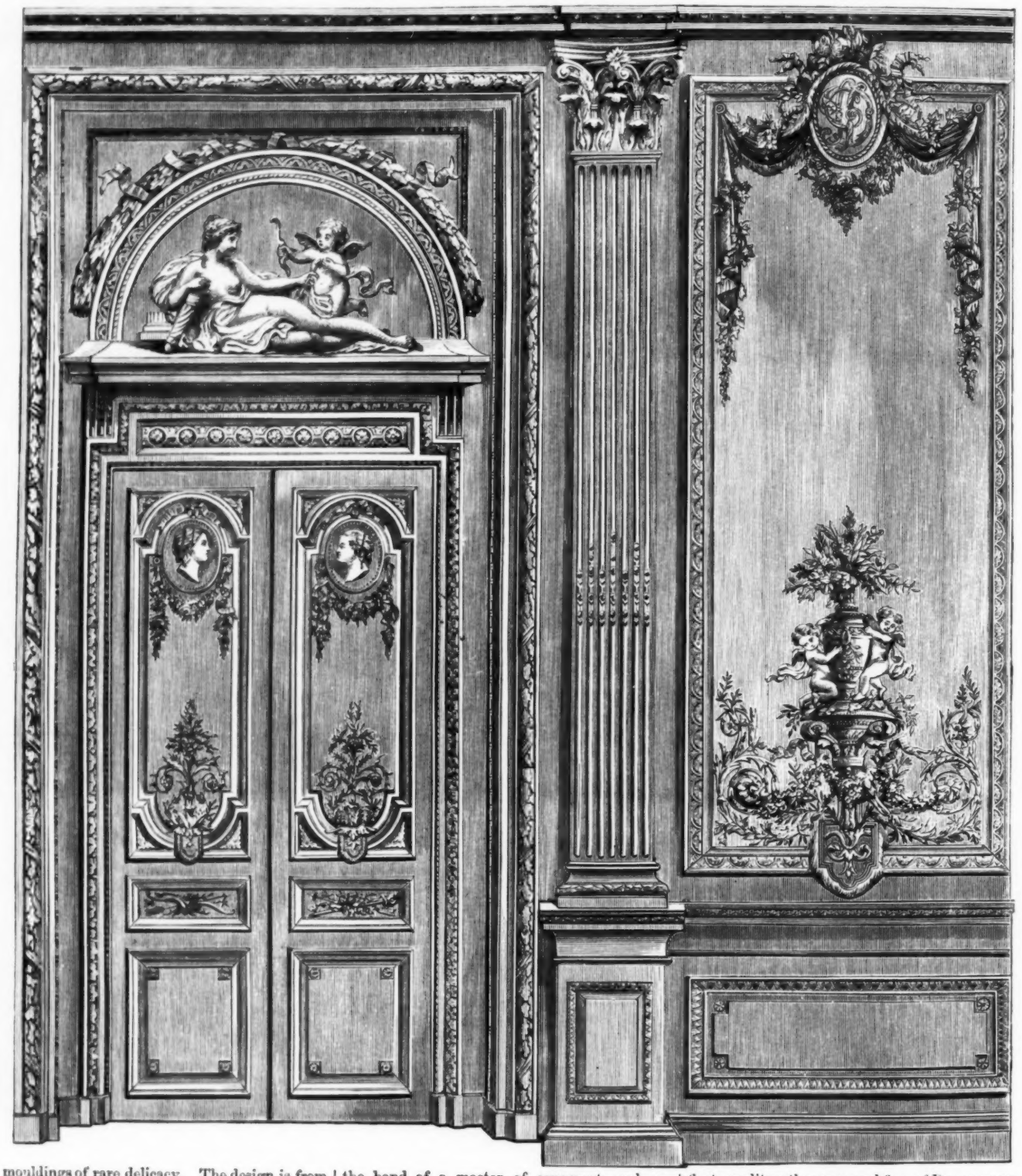
a great affinity for the metal deposited upon its surface; and this secures a more lasting quality than would at first sight appear probable.

PRUSSIA.

The decorative and commercial bronzes exhibited by Prussia do not demand any special attention here; they were of the average excellence of such works as produced in Germany, the treatment being very different to the French. The integrity of the metal was generally preserved without variation of tint or gilding, whilst the modelling, though less ornate, was certainly less conventional. Some groups of animals, by H. Poyl and Co., of Berlin, were severe in treatment, and admirable in the casting and chasing. A fountain and a pair of stags, of the size of life, were exhibited by F. Kayl and Son, of Potsdam, in the Park, near the entrance to the Prussian section. The fountain was not successful in design.

Count Einsiedel, of Lauchhammer exhibited with his collection of iron castings some excellent specimens of bronze work. The most notable, however, were colossal statues of Philip, the Landgrave of Hesse, and Frederick the Wise of Saxony. The costumes of the figures were treated with artistic effect and

This page contains an example of a class of Art | that is carried to great excellence in Paris. It | is PANELLING of pure white plaster, cast in



mouldings of rare delicacy. The design is from | the hand of a master of ornament, and re- | flects credit on the renowned firm of DELAPIERRE.

more than average skill; and whilst they were large and grand in general form, the details were rendered with care and accuracy. These figures stood alone in this respect in the Exhibition. The artist had thoroughly understood the exigencies of the method by which the works were to be realised in bronze, and this had governed him alike in *pose* and in treatment. In the hands of a true artist technical conditions, properly considered, will frequently lead to originality of treatment; and thus that which to the uninitiated appears an almost insuperable difficulty becomes, in the hands of a man of genius and educated skill, a source of greater success and triumph.

The bronzes of H. GLADENBECH, of Berlin, were the more refined and artistic examples of their class exhibited in the Prussian Section. A colossal equestrian statue of the late king of Prussia by Deake, of Berlin, placed in the Park, facing the avenue leading to the Ecole Militaire, was a splendid example of casting and finish, but very far from being an easy and graceful work of Art. The parts were well balanced, and the construction admirable.

Probably one of the finest lessons in the bronzist's Art was another work exhibited by Gladenbech. This was a model in bronze of the monument at Berlin to Frederick the Great, executed in 1866 by Rauch. The technical and mechanical treatment of this model, the admirable character of the modelling and design, placed it immeasurably beyond most of the bronze works in the exhibition. As an example of chasing alone, it was a study, and proved that the work had not been committed to hands less skilled than those of the original artist, whose ideas it was the business of the chaser to realise by the perfect finish of the details.

The examples of personal ornaments that are re-



presented in this page have been selected from



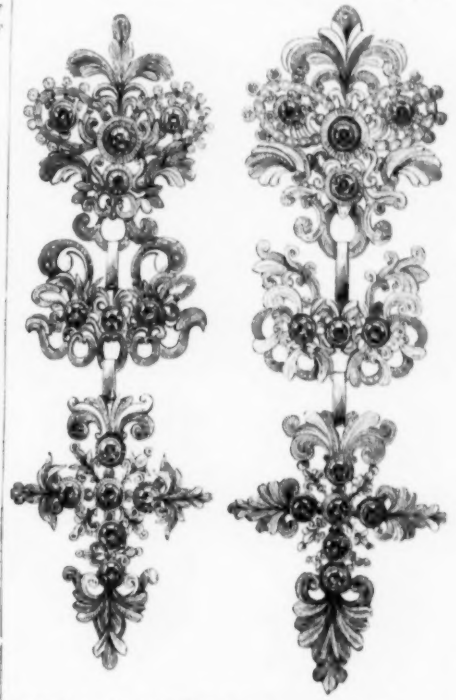
the remarkable collection, formed by Signor Castellani, of Rome, which has been added to the museum at South Kensington This entire collection consists of what may be entitled the "National Jewellery of



Italy." The objects themselves, the designs and the methods of treatment, are traditional and indeed historical. Every example has been worn, and almost every

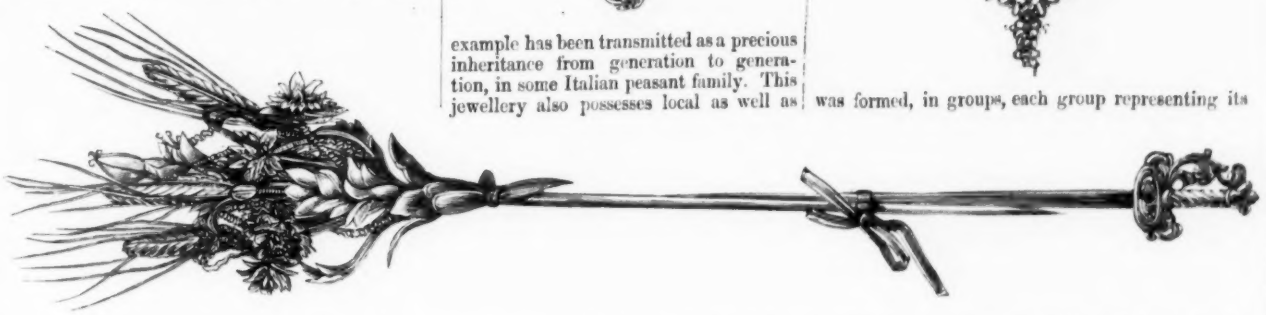


example has been transmitted as a precious inheritance from generation to generation, in some Italian peasant family. This jewellery also possesses local as well as national peculiarities and characteristics; and, accordingly, the collection has been arranged, as it





was formed, in groups, each group representing its



province or district. These works are rich in suggestiveness, and can scarcely fail to become instructors of great authority and importance.

Another group from Gladenbech's foundry, designed and modelled by Albert Wolff, was in its way the most artistic original casting in the Exhibition, from the perfect balance of the parts and the ingenious manner in which the artist had arranged to support the overhanging quantities in the composition, which appeared to be free and unrestrained by any of the technical exigencies of the mode of production.

AUSTRIA.

The Austrian bronzes were practically confined to the section of the Fine Arts, and were the productions of the Imperial Foundry of Vienna. As in the best Prussian examples, no artificial colouring was used, nor any attempt to vary the surfaces, which were treated essentially as a "mat." The modelling, severely artistic, was not conventionally sculpturesque, but the metallic type was so skilfully considered that its effects were satisfactory.

The principal works were four life-sized busts of Schwerling, C. Eral, L. Epstein, and Visganik, modelled by C. A. de Fenckner. These portrait-busts of the Ministers of the Emperor of Austria were full of character and life-like expression, evidencing success as likenesses.

Four equestrian statuettes, being mostly reductions from larger works, also presented highly commendable features in their artistic treatment and skill in casting and chasing. The two principal were Prince Eugene of Savoy and the Archduke Charles of Austria, both originally executed as colossal works for Vienna. These very remarkable works were picturesque subjects, treated with skill and refinement.

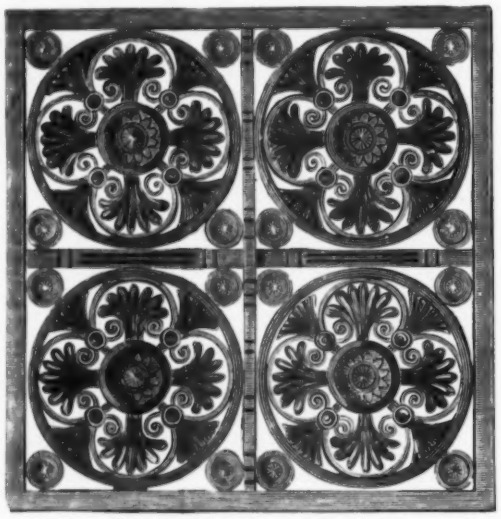
These three engravings are from parts of the beautiful



Iron-Work—wrought iron—the production of Skidmore,

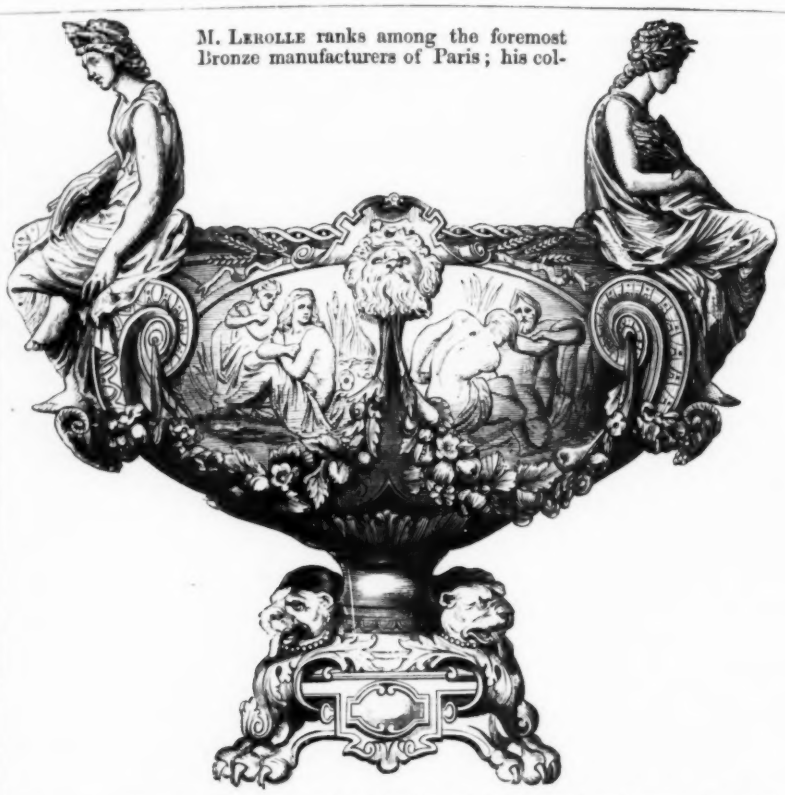


of Coventry, made for the new Foreign Office, from the de-



signs of the eminent architect, Gilbert Graham Scott, R.A.

M. Lerolle ranks among the foremost Bronze manufacturers of Paris; his col-



lection was prominent for purity and originality of design and refinement in finish.



We give two examples of his admirable works—a Vase and a Clock of much beauty.

The principal commercial bronzes in the Austrian section were fanciful groupings of animals of the chase, dead game, hunting accoutrements, emblems of science and Art, machines and machinery, admirably composed and modelled, and finished with great skill. They were, for the most part, either silvered or gilt, or silvered and oxidised to a deep steel-colour or grey black. The most important works were exhibited by Dzidzinski, Hanusch, Theodore Klein, Clement Lux, Auguste Klein, and Louis Boehm, all of Vienna. A very charming toilet mirror, exhibited by the first-named firm was especially elegant in design, and has been purchased for the South Kensington Museum.

To the works of some of these eminent Art-manufacturers we have accorded justice, having engraved many of them.

BELGIUM.

The bronze exhibits of Belgium are limited to those contributed by A. Bogaerts, of Antwerp, and were chiefly clock-decorations. The subjects were treated with great artistic power, and in the manner of the early Flemish pictures. The effect was fresh and original, the execution, both as regards casting and chasing, being excellent. The contrast with the French bronzes of the same class was very striking, from the quaint severity which characterised both the subjects and the mode of treatment. As cabinet groups they were undoubtedly clever and covetable works of Art. In this particular class of Art, Belgium made no figure comparative with the excellence exhibited in other ways.

Signor ANDREA BONI, of Milan, has revived in Italy the decoration of buildings by works in terra-cotta. The GATE, of which we give an engraving, was one of the leading ornaments of the Italian Court in the Park; it is a master-



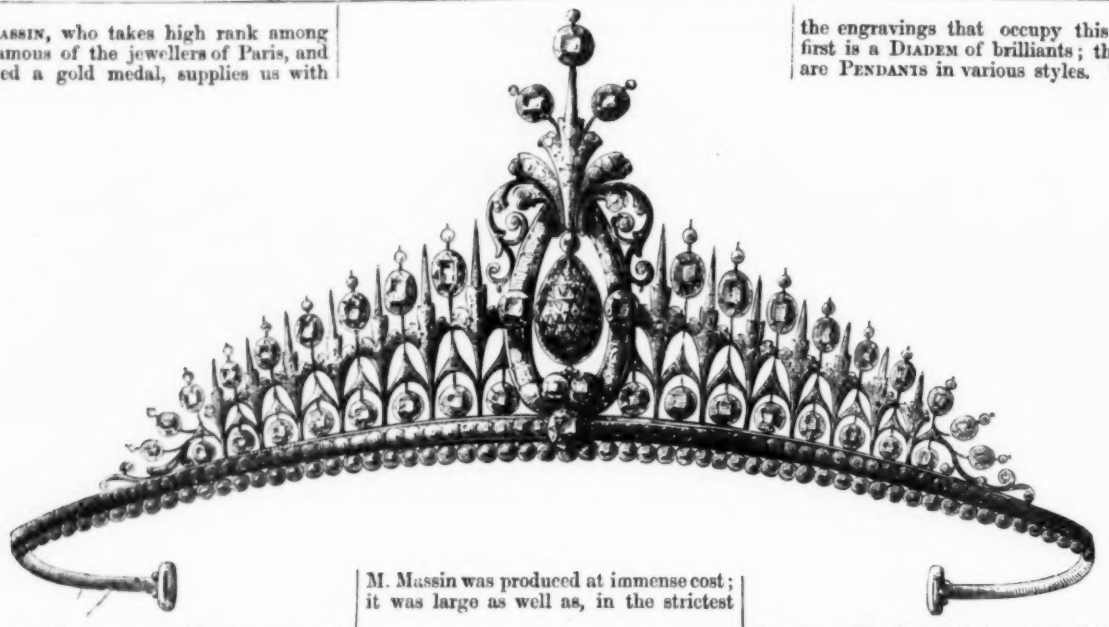
work in design and execution. It commemorates the triumphs of Garibaldi in bas-reliefs, and offers homage to Napoleon III. and Cavour in others. It concerns us only as a work of Art of the very highest order, supplying evidence of the capabilities of the artist and manufacturer.

ITALY.

The leading feature of the contributions from Italy was the great skill shown in the reproduction and imitation of antique works. In this respect they stand unrivalled. An examination of these examples must convince any one how dangerous it is to purchase objects of this class without special technical knowledge, since the stains and damages, the patina and colour of ages are imparted with such skill as to deceive any but a very decided expert in antiques. This is more especially the case in the smaller and more portable specimens, no doubt because the larger reproductions are less in demand, and would frequently require an elaboration and treatment which would not really pay. Some of these, however, are marvellous specimens of imitative power. A Mercury and Discobolus, both after originals discovered during excavations at Herculaneum, were exceedingly interesting works of their class. A Drunken and also a Sleeping Faun were equally good, although the subjects were in themselves and in their original treatment of a less refined character.

Except to the practised eye, there is little or no appearance of the usual methods of colouring and giving tone and artificial surface to bronzes. Yet all is decidedly artificial, but then it is done with a totally different object, the purpose in these cases being to anticipate the effects of time and atmosphere, and not to protect the surface of the metal, or to give it a conventional colour.

M. O. Massin, who takes high rank among the most famous of the jewellers of Paris, and who received a gold medal, supplies us with the engravings that occupy this page. The first is a Diadem of brilliants; the other three are Pendants in various styles. These works



are examples of the purest and best Art, exquisitely designed and finished, valuable far beyond



their intrinsic worth; rivalling, indeed, the most perfect of any country or period. The collection of M. Massin was produced at immense cost; it was large as well as, in the strictest



sense, rich. The articles were wrought for some of the magnates of Europe and America. The Court that contained the jewellery of France will long live in the memories of the



thousands by whom it was visited; it was a studio for all classes and orders of Art-manufacturers.

The largest and most important bronze casting in the Italian Section was the "David" of Michael Angelo, after the original in marble, placed in front of the Palazzo Vecchio, Florence. As a reproduction of this great work in a material so different to that in which the original is executed, it was a success.

Of the modern Italian bronzes, little can be said. The "Cain," cast at the Marini Foundry, Florence, was the most original, but as a casting it was defective. This would have been more evident had the modelling and general treatment of the surface been less rugged.

Italy does not in this art sustain its ancient repute, the modern bronzes being in no way comparable with those that are "ancient;" but the new Kingdom has not yet had time to develop all its resources.

25 JY68

RUSSIA.

The Fine Art Bronzes exhibited in the Russian Section were the productions of M. Liberich, and the most important were modelled by Aubepuxl. Some of the specimens were exhibited at the International Exhibition of 1862, where they attracted much attention by the skill shown in chasing and modelling, as well as a certain freshness in the treatment of the modelling and choice of subject, the most remarkable work being a group of a Laplander, sledge, and reindeer. The spirit and motion shown in the animals were remarkable.

The principal group exhibited on this occasion was that of the Emperor Alexander II. on a hunting excursion, in which he is represented as saving a hunter from the grasp of a bear. There was

The SHIELD, of which this page contains an engraving, was one of the many admirable works exhibited by Mr. HARRY EMANUEL, Goldsmith and Jeweller of London. It is designed and executed in silver *repoussé* by Mr THOMAS J. PAIRPOINT, an artist of great ability and in high repute. The subject illlustrated is "The Five Senses," treated allegorically, the border



and ornament being Renaissance. Explanation is unnecessary; the artist has treated the theme with consummate skill; the five compartments are so many striking stories. The drawing of the numerous figures is admirably true, and the modelling of rare excellence. Altogether there were few productions exhibited in 1867 that surpassed this as a work of high Art.

more of the picturesque than sculpturesque in the treatment, but as a specimen of metal casting it was unique. Another small specimen, most admirably modelled, was a dead stag placed upon a rush mat. The treatment of this little work was a fine study for those engaged in producing similar works, and as an example of unaffected modelling and chasing.

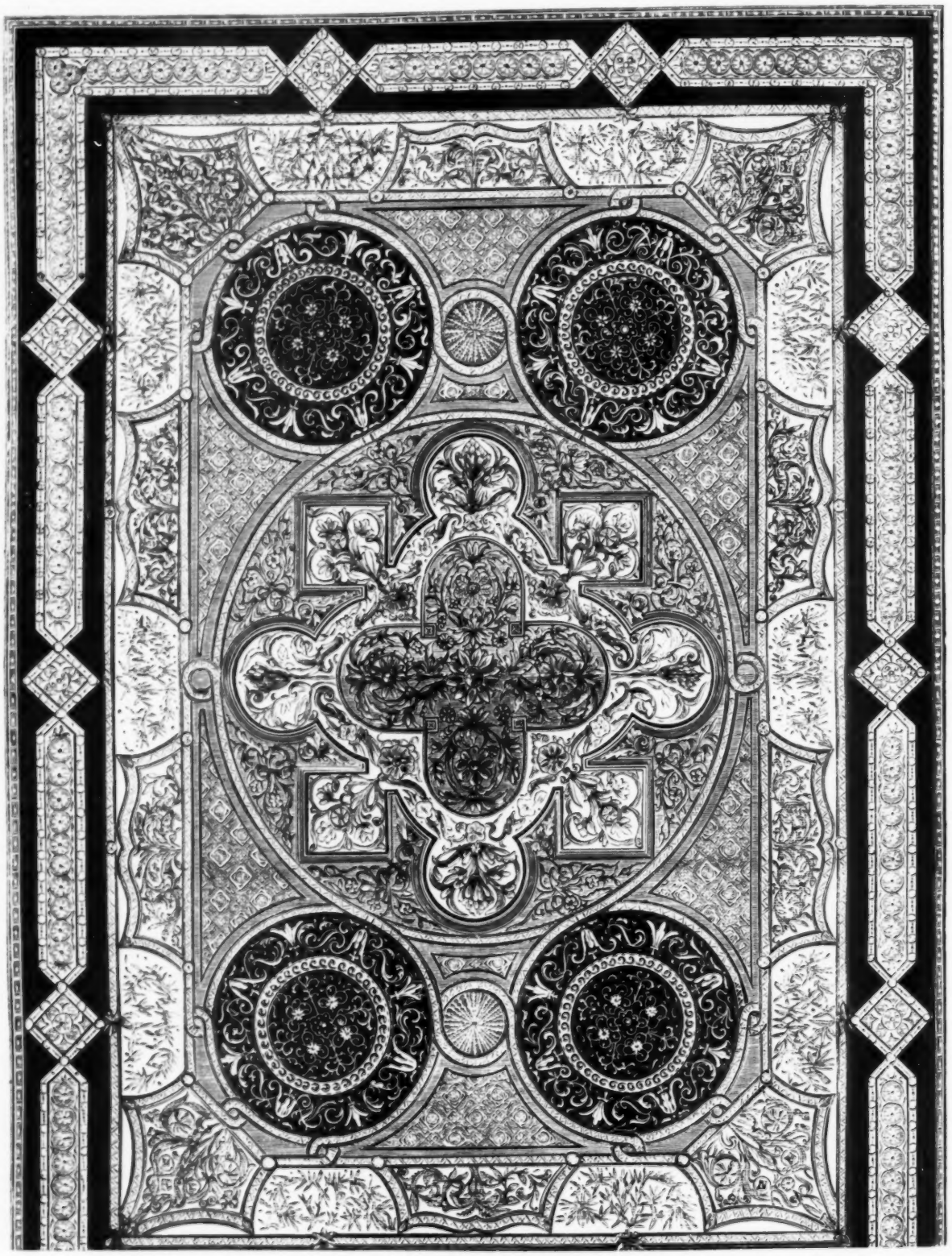
Some of the commercial and decorative works were also very excellent. These were exhibited in the industrial department, with other examples of manufacture. But Russia was so rich in so many classes of Art-manufacture that she could well afford to withhold her power in this.

The other countries of the Continent of Europe did not exhibit much that was worthy of special notice. Bavaria had very little, and nothing of an original character.

UNITED STATES OF AMERICA.

It was not difficult to foresee that from the skill shown by the founders in iron and even bronze in the New England States of America some fourteen years ago, when the writer of this notice went over the various industries of that growing country, as one of the British Commissioners, that at no distant period the ability and intelligence with which the moulding and casting of metals was being carried out would be devoted to the production of works of Art which would rival the best productions of Europe. In this Exhibition the evidence was unmistakable that this is now being done, for none could look on the Fine Art bronzes exhibited in the United States Department without being struck with their power and a certain well defined originality of treatment.

Among the best exhibitors of CARPETS was Mr. TURBERVILLE SMITH, of London, who obtained merited distinction in 1851 and 1862, and



in 1867. The CARPET we engrave is designed by the ablest of British designers, Mr. DIGBY WYATT. It is a design of much grace and elegance. Mr. Turberville Smith has obtained high eminence in his trade by seeking and receiving the aid of many accomplished artists.

GREAT BRITAIN.

It is certainly not to our credit that the production of Art-bronzes in England was not illustrated. A few statuettes produced for the Art-Union of London comprised all that can be said to represent this speciality as practised in England. Messrs. Elkington, who in 1862 made a very effective and honourable display, did not exhibit anything beyond a few specimens incidentally placed with their works in gold and silver. This is said to have arisen from the want of suitable space. If so, then, as in many other instances, British Art and Industry suffered for want of a proper provision being made for its illustration, either by the paucity of space originally allotted to England by the Imperial Commission, or an injudicious appropriation of that space after the general allotment. That the character of the space assigned was such as to give much trouble and produce great disappointment is certain, but such an industry as that of bronze casting ought to have had special attention as bearing on the future progress of Great Britain in the Arts.

This Box—one of the best works exhibited during the memorable year 1867—was contributed by its manufacturers, MM. J. Allard fils, and M. Chopin. The foundation is of ebony, the panels and other ornamental parts being of carved pear-tree wood; an exquisitely beautiful example of Art of the purest and highest order, both in design and execution.



FINIS

Advertisement.

THE ART-JOURNAL, Edited by S. C. HALL, F.S.A., &c.

THE Art-Journal continues to be the only Work issued in Europe that adequately represents the Fine Arts and the Arts of Industry and Manufacture; it is published to contain intelligence concerning every topic connected with Art that can inform the Artist, the Amateur, the Student, the Manufacturer, and the Artisan, and to convey to the general public such information as may excite interest in Art, in all its ramifications; the aim of its Conductors being to produce not only a beautiful Work for the Drawing-room, but one that shall be a suggestive aid in the Studio and the Workshop.

The Art-Journal is the earliest of the Periodical Works by which Art was brought to the aid of Literature. It has contained above 600 Engravings on Steel, and upwards of 30,000 Engravings on Wood. A large number of the most competent critics and Art-authorities have communicated knowledge through its pages; every branch of Art and Art-manufacture having been, as far as possible, represented.

Of the Wood-Engravings, the greater number—exhibiting the productions of Manufacturers, not alone of Great Britain, but of all the countries of the world—have taught the valuable lesson that is derived from comparison. The Line Engravings have been from pictures by the principal Artists of Europe; every British Painter and Sculptor of eminence having thus been made a Teacher.

The Conductors of the Art-Journal are, therefore, justified in believing that Work to have not only promoted but originated much of the improvement to which, of late years, the Industrial Arts have been subjected, and the prosperity whereby the labours of British Artists have been rewarded. When the Work was commenced, sales of paintings by British painters were rare events, purchases of pictures being almost exclusively limited to, so-called, "old masters;" while the Art-Manufacturer had no means whatever of obtaining publicity, and seldom any inducement to aim at excellence in design. During the earlier years of the Art-Journal, there was no public for Art-literature; interest in topics connected with Art was confined to the few; it is now the enjoyment of millions—for nearly every periodical work that aims at large circulation courts the aid of Art as an indispensable auxiliary. The Art-Journal has therefore done its part in training and directing that public taste which now influences, more or less, every class of the community.

The Editor (who has occupied that position from the commencement of the Art-Journal in the year 1839) endeavours to obtain the best possible aid in every department of the Work; he is sustained in his efforts by the Publishers, who hesitate at no expenditure of capital, by which its object can be promoted, its utility increased, and its prosperity advanced.

Among the more prominent writers in the Art-Journal are, or have been, the following:—

John Ruskin, M.A.; Dr. Waagen; Dr. Ernst Forster; Dr. W. Cooke Taylor; J. D. Harding; John Burnet, F.R.S.; R. N. Wornum; Robert Hunt, F.R.S.; Henry Shaw, F.S.A.; H. Bellenden Ker; J. B. Pyne; Mrs. Merrifield; F. W. Fairholt, F.S.A.; Mrs. Jameson; Professor Archer, F.R.S.E.; Professor Ansted, F.R.S.; Mrs. S. C. Hall; Mrs. Bury Palliser; Rev. E. L. Cutts, B.A.; Rev. C. Boutell, M.A.; G. Wallis, South Kensington; Dr. C. Dresser, F.L.S.; A. Claudet, F.R.S.; Thomas Battam, F.S.A.; Dr. Emil Braun; H. Murray, F.S.A.; Mrs. John Foster (Editor of Vasari's "Lives of the Italian Painters"); Professor E. Forbes, F.R.S.; Thomas Wright, F.S.A.; Mrs. Austen; Professor Heideloff; J. Beavington Atkinson; G. F. Teniswood; Llewellynn Jewitt, F.S.A.; Walter Thornbury; Rev. J. M. Bellew; Dr. Crace Calvert; Peter Cunningham, F.S.A.; P. G. Hamerton; Rev. J. G. Wood, F.L.S.; J. Glaisher, F.R.S., F.A.S.; Professor Franz Kugler; C. J. Richardson, F.S.A., &c. &c.

Many of the Articles that were first published in the Art-Journal were afterwards issued as Volumes.

Among the British Artists whose works have been engraved in the Art-Journal are the following:—

Sir C. L. Eastlake, P.R.A.; J. M. W. Turner, R.A.; Sir E. Landseer, R.A.; Sir W. Allan, R.A.; D. Roberts, R.A.; C. Stanfield, R.A.; C. R. Leslie, R.A.; W. Collins, R.A.; W. Etty, R.A.; W. Mulready, R.A.; D. Maclise, R.A.; T. Uwins, R.A.; E. M. Ward, R.A.; Mrs. E. M. Ward; W. F. Witherington, R.A.; F. Danby, A.R.A.; R. Redgrave, R.A.; T. Webster, R.A.; T. Creswick, R.A.; C. W. Cope, R.A.; W. Dyce, R.A.; F. R. Pickersgill, R.A.; T. S. Cooper, R.A.; W. P. Frith, R.A.; W. E. Frost, A.R.A.; P. F. Poole, R.A.; A. L. Egg, R.A.; J. C. Hook, R.A.; Sir J. Noel Paton, R.S.A.; W. C. T. Dobson, A.R.A.; J. Faed, R.A.; R. Ansdell, A.R.A.; J. Sant, A.R.A.; H. Le Jeune, A.R.A.; P. Calderon, R.A.; F. Goodall, R.A.; J. R. Herbert, R.A.; Sir D. Wilkie, R.A.; Sir A. W. Callcott, R.A.; J. Linnell; J. Constable, R.A.; W. Hilton, R.A.; F. R. Lee, R.A.; Miss Osborne; J. C. Horsley, R.A.; S. A. Hart, R.A.; J. Phillip, R.A., &c. &c. Sculptors—Sir R. Westmacott, R.A.; R. Westmacott, R.A.; J. Flaxman, R.A.; J. H. Foley, R.A.; E. H. Baily, R.A.; J. Gibson, R.A.; P. McDowell, R.A.; W. C. Marshall, R.A.; Baron Marochetti, R.A.; J. Durham, A.R.A., &c. &c.

The Engravings from Pictures are all Line Engravings—nearly the only Line Engravings that have been of late years produced in any country of Europe.

The Art-Journal has consequently obtained a high place in public favour, which cannot be risked by any laxity of effort on the part of those who are intrusted with its production.